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Chorus Conducting *and* Music Festival Organization

TALKS WITH MR. EMIL MOLLENHAUER *and* MR. GEORGE W. STEWART

By EDWARD BURLINGAME HILL

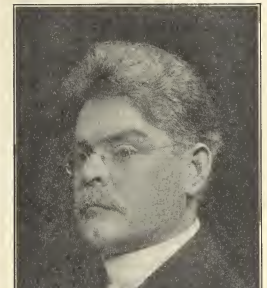
THE May music festival is coming to play a more important part in our American musical life every year. And it is a pleasant task to chronicle the fact, because these festivals are so managed as to meet with artistic and financial success. The time was, and not so many years ago, when our country had only a few festival associations, most of them winding up the season's work with a deficit. The cause for such a condition was not far to seek. Only a few cities had competent and sufficient instrumental forces to furnish a satisfactory orchestra to accompany a large chorus. In addition to that the expense of securing an orchestra for a concert, preceded by one or more rehearsals, was so great that only large and well-supported organizations were able to undertake it.

Coupled with this drawback was that of the high prices asked by soloists, and the difficulty of securing them at convenient dates. Choral societies acted independently, often clashing in their efforts to secure orchestra and soloists, and spending extra amounts in traveling expenses. The remedy was plain, to follow the methods introduced by the traveling opera companies, which have superseded the stock company of earlier days. If a compact circuit could be organized first class soloists and a competent orchestra could furnish all the needed forces at a minimum of expense. A prominent organization to exploit this method of public musical enterprises was the Boston Festival Orchestra, of which Mr. Emil Mollenhauer is conductor.

For the benefit of societies in all parts of the country THE ETUDE asked Mr. Mollenhauer to give his experiences in conducting and promoting music festivals.

His cozy music room is filled with interesting souvenirs of his active musical life, photographs with autograph inscriptions from Harold Bauer, Eugene Ysaye, Rafael Joseffy, Marcella Sembrich, Nordica, John K. Paine, Theodore Dubois, Emilio de Gogorza, Campanari, and above all, Theodore Thomas, whom he considers to have been our greatest conductor, attesting the variety of his personal friendship among musicians, of Wilhelm Gericke, under whom he has played, of Philip Hale, the critic, Madame Schumann-Heink, and many other notabilities. Mr. Mollenhauer courteously left the study of the orchestral score of "Aida," which he is directing in several New England cities this winter, in order to answer my questions.

His personality is forceful and magnetic in the extreme, and with his thick iron gray hair, keen eyes, strong and decided chin and jaw, he looks as if the problem of swaying an orchestra and a large chorus to his will were the thing he liked best. Incidentally Mr. Mollenhauer's reputation as a conductor is so high, and his career has been so replete with varied experience and association with most distinguished personalities, as to need no apology for reviewing it here. He was born in Brooklyn, N. Y., August 4th, 1855, of an exceedingly musical family. His father, Frederick Mollenhauer, a violinist, was born at Erfurt, Germany, and came to this country in 1853 with Julien's famous orchestra; his uncle, Edward Mollenhauer, is a noted violinist, and is even now touring the United States. Emil Mollenhauer was educated in the public schools of Brooklyn. He began to study the violin at an early age; for when he was but eight and a half he appeared in public as a prodigy. Later he played in the orchestra attached to Edwin Booth's theatre (New York) of which his uncle Edward was the leader. At the age of sixteen he joined the Theodore Thomas Orchestra, which was then giving concerts in Central



EMIL MOLLENHAUER.

Park Garden, New York. He remained among the first violins for eight years. He also played under Dr. Leopold Damrosch, taking part in the first performance, in this country, of Berlioz' "Damnation of Faust." He also acted as accompanist for Dr. Damrosch, on account of his skill as a pianist. From New York he went to Boston, where he played in the orchestra of one of the theatres, later becoming a member of the Boston Symphony Orchestra, under Wilhelm Gericke, during the latter's first conductorship. After a service of four or five years he became conductor of the Germania Orchestra, and also of the Boston Festival Orchestra, an organization which makes yearly tours extending from New England into various Southern and Middle States, and in the North including several Canadian cities. It was largely owing to his record as leader of this orchestra, for more than ten years, that he was offered, in 1899, the conductorship of the Handel and Haydn Society of Boston, with a single unimportant exception the oldest choral organization in the country. This society is now in a condition of unparalleled prosperity. Since 1901 he has been leader of the Apollo Club of Men's Voices, also in Boston.

"My first chance in conducting," said Mr. Mollenhauer, "came one day at Salem. The choral society there was giving Handel's 'Samson' with the Germania Orchestra. The conductor, Mr. Zerrahn, was taken ill and could not direct. The society asked me if I would take his place. I had been playing in orchestras until I felt that I must get out or stay there all my life. I had followed all the rehearsals carefully from my place among the violins, and I felt that I could do it. At any rate it was my chance. I saw Mr. Zerrahn who told me the cuts to be made and other details. I directed the performance without rehearsal and it went well—that was my beginning.

"The first essential of a choral society is good business management—it is the keynote of musical success. The engagement of artists, the number of concerts, in short, the general plans, must conform to the financial resources. Then too, the chorus must be made to feel its responsibility in helping out the business side; it rests with them to determine the character of the success, artistic and financial; a full house is an essential. Nothing discourages a chorus so much as to sing to empty seats.

"People will not come to a concert unless you give them the music they want to hear. Give them what they like and there will be no question of empty seats. Take the classics, 'The Messiah,' 'Elijah,' 'The Creation' and others of that type. They have pleased audiences for a great many years, and they probably will for a hundred years to come. Or if you like, try the effect of variety. At first give an oratorio, then a miscellaneous program with soloists, and perhaps unaccompanied choruses; try an opera in concert form.

"This year," said Mr. Mollenhauer, "I am giving concert performances of 'Aida' in Lynn, Salem, Brockton and Newburyport, also in Boston; I am also going to give a performance of 'Carmen' in concert form. 'Aida' is especially dramatic on the concert-platform. In general it is best to present works that give the chorus a chance to sing. That is one difficulty with some modern works, they are unsatisfactory from the point of view of the chorus. You must interest your chorus to hold your audience, and you *must* hold your audience; for no choral society or festival can get along without money."

"What qualifications do you consider necessary for a conductor?" was a rather sweeping question levelled at Mr. Mollenhauer.

"Well, it may seem unnecessary to say so, but the first quality is talent. You cannot conduct from mere ambition to do so. A conductor cannot be trained to direct, if he does not have the temperament to start with. Now-a-days conducting is almost a disease, every one wants to conduct without stopping to think what is required.

"In the first place a conductor must be drilled, with absolute thoroughness, in every practical detail of the orchestra. He must know every resource of the or-

chestra from top to bottom, the capacities of the instruments, their tone in every register (there are some instruments that sound very much alike in certain registers); he must be able, of course, to tell them apart, to recognize them in combination, to pick out the wrong note in a chord. No one who has ever played in an orchestra would get mixed up on a thing of that kind. Now if a would-be-conductor were to make a mistake of that sort the musicians would laugh at him! There is nothing that gives a man so thorough a training in conducting as to play for years in an orchestra.

The next qualification for the successful conductor is knowledge of his score. He must know it through and through to the last detail, virtually by heart. The orchestral players depend, to a considerable extent, upon the conductor to give them the "cues" for their entrances. Often they do it without, but they prefer it. I never saw a chorus but will make a better entrance if the conductor gives them their "cues" first. If the conductor does not know his score, he has not the self-possession to attend to all this, he has to study out what he should have learned before.

"In the treatment both of orchestra and chorus a conductor must use a great deal of tact and diplomacy. The orchestral players can, if they wish, make a great deal of trouble for the leader. Both the orchestra and chorus like strictness, they prefer to have a leader who knows what he wants; but if he is overbearing, if he treats them as mere subordinates it is all up with him. They will keep within the letter of the law, they will play their parts accurately, but in a lifeless, mechanical fashion without attempting to do any more. And it is almost impossible to reach them. In the same way the chorus must come in for a great deal of consideration. In the first place remember, they are singing for the love of it; there is no money in it for them. The conductor who thinks he is going to make headway by being sarcastic and by making jokes at the expense of the chorus, is on the wrong track. It only irritates them, and it does not help them to sing better. The best rule for the conductor to adopt, is to treat the chorus as he himself would wish to be treated.

"Some conductors do not even know what they want. In the first place a director must know where the chorus is wrong and then he able to make them see it. Then he must encourage them and praise them when they do well. I have never seen a chorus that would not respond to considerate, tactful treatment. Appeal to orchestra and chorus alike to help you out; show them that you rely on their efforts *as individuals* to help you out, for your sake and for that of the prestige and well-being of the society, and they will not fail you."

To sum up then, the conductor must have innate ability and personal magnetism, supplemented by thorough training in every practical detail; the programs may be varied, but must be of such a character as to attract audiences not only for the encouragement of the chorus, but for the support of the society; the conductor must be tactful and courteous towards orchestra and chorus; as a result they will be eager to please him; but above all it must not be overlooked that the foundation of prosperity for the chorus-society or festival is practical efficient business management, on which subject THE ETUDE is glad to be able to give its readers the benefit of the experience of Mr. George W. Stewart, the founder and manager of the Boston Festival Orchestra, relative to the management of musical enterprises.

When asked for his version of the secret of the business management of a festival or choral society, Mr. Stewart became at once authoritative. "The problem of organizing a festival or managing the affairs of a choral society does not differ in any of its aspects from the problems connected with any other business. To manage any musical organization requires men who will bring to their task the same earnest, hard-headed, practical qualities as those needed to make their business a success. There must be the unsparing energy, close attention to detail, and unwavering persistence which are demanded in any commercial undertaking. There is no prescription for success other than this.

"Take for example the Handel and Haydn Society of Boston, which is in an exceedingly prosperous condition financially as well as artistically. It's manager, Mr. George F. Daniels, has brought about this high standing, because he and those associated with him were willing to take the time from their business and apply the same common-sense principles and practical insight to the problems confronting the society.

"The Syracuse Festival is conspicuously successful among similar organizations. The president of the Association, Mr. F. C. Hazard, is an exceedingly able business man. He has simply employed his business experience in all that concerns the Festival."

When questioned about the yearly tour of his Festival Orchestra, Mr. Stewart said: "I am beginning to think of the tour for 1907 now, although it is more than two weeks before the opening of the present year's tour. The plans are laid nearly a year ahead; early in the fall arrangements are made with the local choral societies in the towns and cities on the route laid out. It is decided what works are to be studied during the year, the soloists are engaged and other features of the program are attended to. Then the schedule of the tour is arranged according to the dates so that the orchestra is playing every day. The present tour will be the eighteenth. We have gone as far South as Georgia (Atlanta) and Alabama, in the Middle States as far as Indianapolis, Milwaukee, and Ann Arbor, through Syracuse, N. Y., and New England as far North as Montreal and Halifax."

In considering the make-up of programs either for festivals or the concerts of choral societies, Mr. Stewart says:

"There are two sides to the question, the business man and the musician must divide the issue. I myself am a musician as well as a business man, I played for ten years in the Boston Symphony Orchestra. It was there that I met Mr. Mollenhauer and interested him in the idea of the Boston Festival Orchestra. While it goes without saying that a work must be of high standard, the first question is that of the box-office, will it appeal to the public? If a new musical work is offered to the public, or one that is especially serious, the material disadvantages that are likely to result may be counteracted by an extra concession to popular taste. A balance however must be maintained between the artistic and the business standpoint."

In conclusion, Mr. Stewart emphasized his initial statement: "I can only repeat, there is no magic receipt for success; the real requirements in managing any musical enterprise are industry, close attention to detail, careful, efficient organization."

The season of the spring music festivals is just closing and a number of cities will feel the benefit of the special interest aroused by these public musical functions. If any musician is in doubt as to the value of a music festival, he need only write to the director or some other officer of the nearest festival organization to learn what help and stimulus has been given to local interest in music. It is certain that a community that supports a music festival will offer a better field for private teaching than one in which music is not thus supported publicly. Increase the number of families that attend concerts and you increase the source of pupil supply.

WHO SHALL SELECT PUPILS' MUSIC?

BY ALBERT W. BORST.

THE pianoforte teacher is not infrequently asked, either by the parent or by his child, to let him learn pieces of the latter's selection. In many of these instances, the problem presented is fraught with serious consequences, to pupil as well as to teacher.

At first glance it would seem that the person in control of the child's musical bringing up should be entirely *in loco parentis*. It is not customary for the parent to leave the choice of the food or the clothes to his offspring. Nor does he attempt to suggest any variations to the methods adopted in the school which the youngster attends. Whence comes it, then, that an exception should be made in the line of the musical curriculum?

Primarily, vanity has something to do with the matter. The daughter must "show off" a little before her friends; yea, even sometimes, if she has had only a year's instruction. This evil, once commenced, grows apace, until instead of being a source of the highest emotional and intellectual power, becomes of no more account than one of the dummies that may be seen in the stores to exhibit some new fashion in dress.

The plea that a pupil can study, later on, works of a high type, is about equivalent to stating that a boy fed on trashy novels would soon get a strong liking for Shakespeare. As the tree inclines, so will it surely grow!

In the next place, we meet with the ambitious student. He is a veritable ostrich in his capacity for heavy gorging. The grade of the piece he has taken a fancy for is apparently of not the slightest moment. The present writer recalls the case of such a pupil who would not settle down to anything, until she could attack the Beethoven Op. 106.

Another personage who would like to take a hand in the selection of the child's pieces is the good mother, possessing an intense passion for saving. She cannot understand why some of her old pieces will not be equally useful for her girl. Such an economist might as well use a fly blister, if it happened to be in the house, in lieu of the bread-poultice prescribed by her physician.

A totally opposite character is he who would choose his own music, in order to steer clear of anything containing difficulties to which he had been unaccustomed. To him a piece written in any key with more than three sharps appears to tax his brain so heavily that he complains of headache! The intolent student is the very last who should be allowed to have anything to say in the selection of what he is to study.

There are other types clamoring to be their own pilots through the troublesome sea of early musical culture, to whom it is unnecessary to allude.

But is there not possibly some object-lesson to be gained by the teacher, from what appear at first sight as false mile-stones? Is it not occasionally advantageous, as well as good policy, to take the pupil into the teacher's confidence? The day has long since passed when all that was thought requisite to provide for the learner was a change from the dry Clementi-Kuhlau-Dussek fare to the light, meaningless variations and salon pieces of the day. After some long standard composition, over which the pupil has had more than usual trouble, a suggestion from him as to some favorite morceau he would like to have, should deceive the teacher's earnest consideration. The case is not dissimilar from that of a convalescent longing for some special delicacy at the prompting of Mother Nature. It is often advisable to leave the long, straight highway for some shady byway; the change will render the remainder of the walk all the lighter.

A peremptory habit of immediately ignoring some occasional whim of a pupil as to the music he should study, may also prove expensive. Some years ago the present writer was intimate with a violinist with a long European fame, but of a somewhat short temper. A talented pupil, one who would come under one head of ambitious, would now and then offer suggestions as to certain works he wanted to have. One day, after some such expressed wish, the teacher exclaimed: "Tell me, Mr. ——, are you giving the lesson, or am I?" That was the last appearance of the gentleman at the master's house; which proves that even in such an important matter as letting the student seem to have a share in your plans for his advancement, there is a modicum of wisdom.

Parents have no idea of the amount of thought and time expended on the choice of music best adapted for each child's wants. And if we are to aim at becoming a musical race, we must see to it that the young generation is properly inoculated. A musical protoplasm saturated with ditties à la Sankey *et al*, in which harmony is superseded by "rag-time," can never bring forth anything of lasting merit.

MONUMENT TO STEPHEN HELLER.

A committee of eminent French musicians has undertaken the work of raising a fund to be applied to the purchase of a suitable monument to the famous composer, Stephen Heller, whose works for the piano are so well known to musicians throughout the world.

Heller was born at Buda Pesth, Hungary, May 15th, 1814, and died at Paris, January 13th, 1888. A number of the leading French musicians of the present and the late past were pupils of his. He was buried in the celebrated Père-Lachaise cemetery, the final resting place of many musicians, the grave being marked only by a simple stone, now in poor condition, and wholly unworthy an artist of such high merit.

Mr. I. Philipp, of the Conservatory at Paris, is the leading spirit of the movement and will receive subscriptions. Any amount, large or small, that our readers may be disposed to contribute to the fund may be sent to THE ETUDE for forwarding to Mr. Philipp. We trust that our readers who appreciate the beauty and usefulness of Heller's work as a composer may respond liberally.

FROM MOZART'S WORKSHOP

By FRIEDRICH KERST-ELBERFELD

Translated from Die Musik by Philip H. Goepp.

"If the spirit possesses you, you are driven and harried; you must do it, and you do it, too, without asking any questions. Learning from books,—that, you see, is of no account. Here, here and here (pointing to ear, head and heart) is your school. If everything is right there, then in God's name take pen in hand; once it is down on paper, you can ask some sensible men about it afterwards."

To a talented musical boy, who asked Mozart how he might learn to compose.

—

"I cannot write fine verses; I am no poet. I cannot arrange my idioms so as to give lights and shades; I am no painter. I cannot even express my feelings and thoughts in gesture and pantomime; I am not a dancer. But I can do it in tones; I am a musician. . . . . I hope you may live so many years as must pass until the time when nothing new can be said in music."

Mannheim, November 8, 1777, in a birthday letter to his father, who was born November 14, 1719. Despite his own disclaimer, Mozart was a devoted and excellent dancer.

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"These poets seem to me much like the trumpeters with their professional tricks and pranks. If we composers were equally obedient to our own rules (which were good enough when men knew no better), we should turn out just as poor a quality in our music as they in their libretos."

Vienna, October 13, 1781, to his father, on the subject of the text of the opera "Entführung aus dem Serail," by Stephanie. Trumpeters had certain conventional turns and figures, handed down in their guild.

(Note.—The Libretto of the Entführung" has been commonly ascribed to Bretzner.—*P. H. G.*)

—

"I have spared no pains or toil to create a worthy work for Prague. Indeed, people are mistaken if they think that my art has come to me easily. I assure you, dear friend, no one has spent so much pains on the study of composition as myself. There is hardly a famous master in music whom I have not read through diligently and often."

To Capellmeister Kucharz in Prague, who was preparing for the production of "Don Giovanni" in 1787.

(Note.—Some of the foregoing quotations may seem contradictory. In reality they show, in the very lack of external coherence, the naivete, the sincerity of the master's attitude. It is wonderful to find so early a discovery that the rules do not contain the essence of the art; that they are necessarily subject to constant change; that they are, so to speak, a mere machinery for the education of the composers. The true secret of this discipline, as Mozart shows, lies in constant work.—*P. H. G.*)

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"They are, to be sure, the result of long and arduous toil; still the hope expressed by several of my friends, that this work may find at least a partial reward, gives me courage. I have faith that these children will some day prove a solace to me."

In the dedication of the six quartets for violins, viola and 'cello, which Mozart inscribed to Joseph Haydn, in 1785. These quartets were returned to the publisher Artaria from Italy, because "the plates were so full of errors." The strange chords and dissonances were regarded as errors of engraving. Princes Grassalkowitsch, in Hungary, thought his musicians were playing wrong in these places; when he was set right, he tore the works in pieces.

—

"One thing I can not deny.—I must confess it: I shall be happy to be released from this place. To give lessons here is no joke. You wear yourself out with them; and if you do not take a great many pupils, there is a very small return. You must not think it is laziness,—no! But it goes quite against the grain with me, against my mode of life. You know that I am, so to speak, immersed in music, and that I am busied with it all the time,—that I love to dream, to work and meditate over my themes. Here I am altogether prevented from doing this, by my occupation. Of course I shall have a few hours free; but they will be needed to rouse myself into action, rather than for composition itself."

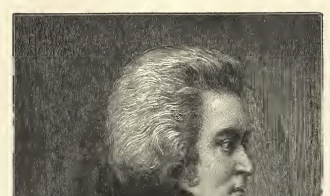
Paris, July 31, 1778, to his father.

—

"Le Gros bought the *Symphonie Concertante*. He thinks he is the sole possessor of it, but that is not so; I have it all in my head, and shall put it down again, as soon as I come home."

Paris, October 3, 1778, to his father. An example of Mozart's confidence in his own memory. This time, however, he did not carry out his intention. Le Gros was the Director of the *Concerts Spirituels*.

(Note.—The symphony was written at the request of Le Gros—for flute, oboe, bassoon and French horn. It was never performed.—*P. H. G.*)



MOZART.

"Melody is the essence and life of music. I should compare a good melodist to a fine race-horse, and counterpointists to post-horses."

To the tenor, Michael Kelly, about 1786, when Mozart was dissuading the latter from the study of counterpoint. "I advise you: Leave that alone and remember the old Italian proverb, 'Chi so piu meno sa'—who knows more, knows less."

"One of the clerical gentlemen gave me a theme. I took it out on a walk, and in the middle (the fugue begnn in G minor) I started in the major quite in a jolly vein, but in the same tempo; then I returned to the theme, but going backwards. At last I fell to wondering whether I could not use the jolly idea with the theme of the fugue. I did not waste much time in questions, but carried it out immediately, and it fitted as prettily as if old Daser (a tailor of Salzburg) had taken the measure. The dean was quite beside himself."

Augsburg, October 23, 1777, to his father.

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"Above us is a fiddler, below us another one; next door is a singing master, who gives lessons; in the last room back of our apartmeut is an oboist. That is fine for composing! Gives a fellow plenty of ideas."

Milan, August 23, 1771. To his "dearest sister."

—

"If I only had the theme on paper! Development and all, of course!—It seems a strange provision that we must sit in a room tinkering at our music."

Spoken as Mozart was driving with his wife through beautiful scenery, and he was beginning to sing and growl all kinds of things that came into his head.

—

"I could willingly work constantly, without ceasing, if I might make only the kind of music that I like and am capable of,—that I take a pride of my own in. Thus, I wrote a symphony three weeks ago, and tomorrow I shall write again to Hofmeister and offer him three piano quartets, if he has any money to invest."

1789, to a friend, a baron, who had submitted to the master a symphony for criticism. E. A. Hofmeister was a composer and publisher at Vienna.

—

"This might do at the piano, but not on the stage: when I wrote this, I was still too fond of hearing my own music and could never come to an end."

Spoken at Rochlitz, when he was revising the main aria of Constance in the "Entführung," in which he made several "cuts."

—

"You know that the second day I was here, I had finished the first Allegro; consequently I had seen Mademoiselle Cannabich but once. Young Danner then asked me how I meant to write the Andante? I shall make it a reflection of Mademoiselle Rose's personality. When I played it,—well, it pleased greatly. It's true, too; she is just like the Andante."

Mannheim, December 6, 1777, to his father.

Rose Cannabich was Mozart's fifteen-year-old pupil, a highly talented young lady. "For her age she is extremely sensible and dignified; she is serious, and doesn't talk much; but when she speaks, she does so with grace and kindliness." Thus Mozart wrote in the same letter. It is told of Beethoven, also, that he would describe people in his music.

—

"I have written a quintet for oboe, clarinet, horn, fagot and pianoforte (Köchel 452)—I consider it my best work so far."

Vienna, April 10, 1784, to his father.

SELF-CONTROL.

BY R. L. BENSON.

All teachers should acquire, if they do not already possess, the habit of self-control. This is most necessary for teachers of children, for the future actions and temperaments of the child are largely dependent upon its surroundings and the habits of its immediate associates. The teacher is associated very closely with the pupil, and although it may not be for long each day, the results of this association are nevertheless certain and far-reaching.

If the teacher is nervous and likely to lose patience at the pupil's mistakes, then the pupil is likely, in fact almost certain, to become more or less nervous and discouraged, a most undesirable result of a lesson of any kind. If the teacher gets angry with the pupil, and shows it, the pupil grows discouraged, thinks it is of no use trying to learn, and so makes the task of the teacher a great deal harder than would have been the case had he controlled himself and shown the child that it was making progress along the right line, even though that progress might be slow and hardly apparent.

If this were done constantly it would tend to keep up the child's spirits, and teaching would then be greatly facilitated, for, as is well known, the mental condition has much to do with the ease with which impressions are made on the mind. It is therefore desirable to keep the pupil's mind in the best possible condition. By pursuing this course the child's mind is prepared to receive the impressions desired to be made by the teacher.

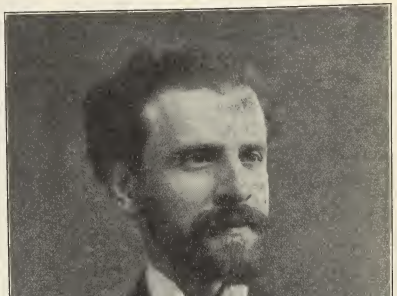
This is especially true in the case of the music teacher, where a mistake usually means a discord, which grates harshly on the teacher's nerves. A music teacher, or other highly musical person, is nearly always of a sensitive and nervous nature, which makes it especially hard for him to listen to these discords without giving way to his feelings and sharply reprimanding the pupil for mistakes, which, although intensely disagreeable to the musical listener, are probably entirely unintentional on the part of the pupil. Correspondingly, however, the more patient and self-controlled the teacher is with the pupil, the better fitted the pupil becomes to receive impressions, that afterward become permanent.

Sigismond Stojowski and His Views on Piano Study

By WILLIAM ARMSTRONG

Poland has given many men to the world in different branches of art, but in none so effectively as in music, which, universally understood, is not called upon to suffer the loss that the poet or novelist must sustain in translation from the original, or even the painter, whose subject if it be national, must make its strongest appeal in the national sense.

Paderewski, Jean nad Edouard de Reszke, Mme. Szumowska, and the Adamowskis, the three last named so long intimately associated through residence in this country, are some of these welcome Polish forces that we have had to reckon with musically. And to this group we now have to add, Sigismond Stojowski, the latest influence of this nationality that we have among us.



SIGISMOND STOJOWSKI

Mr. Stojowski I met last summer at Mr. Paderewski's place at Morges, where he was going through his repertoire with his great compatriot. Modest, quiet, self-effacing, he spoke really first through his music; but when he got up from the piano after an impromptu recital, one hot afternoon, there was left a clearer idea of his abilities and his ideals.

The poetry in his playing, stamped by a cultivated intellectuality, is of the epic kind. His variety in tone color and rhythm are notable. That he has the prodigious modern technic goes without saying, for today this is the only type of pianist who rises above the horizon.

Mr. Stojowski has concertized in France, Germany, Austria, Poland, Switzerland and England, and latterly, to some extent, in America. A prize pupil in the piano and also for fugue writing in the Paris Conservatoire, he composed the first published symphony for orchestra by a Pole, and which gained for him the Paderewski prize in Leipzig, where it was played under the direction of Nikisch, who also conducted its performance in Berlin.

Compositions by Mr. Stojowski.

Mr. Stojowski's list of published compositions is: Opus 1, Deux Pensées, piano; Op. 2, Deux Caprice-Etudes, piano; Op. 3, Concerto F sharp minor, piano and orchestra; Op. 4, Trois Intermèdes, piano; Op. 5, Quatre Morceaux, piano; Op. 6, Variations and Fugue on an Original Theme, string quartet; Op. 7, Springtime, Cantata, Chorus and Orchestra; Op. 8, Legende, Mazurka, Serenade, piano; Op. 10, Deux Orientales, piano; Op. 11, Five Songs; Op. 12, Six Dances, piano; Op. 13, Sonata G Major, piano and violin; Op. 14, Dumka, piano; Op. 16, Deux and violin; Op. 14, Dumka, piano; Op. 16, Deux Caprices, piano; Op. 17, Polish Songs; Op. 18, Sonata, A Major, piano and 'cello; Op. 19, Arabesque, Barcarolle, Mazurka, piano; Op. 20, Romance, violin and orchestra; Op. 21, Symphony, D Minor; Op. 24, Polish Idylls, piano; Op. 25, Romantische Stücke, piano; Op. 26, Vier Stücke, piano.

Op. 22, Concerto, violin and orchestra, and Op. 23, Rhapsodie Symphonique, piano and orchestra, are in manuscript. Beyond these Mr. Stojowski has composed a second piano concerto, a second orchestral suite, and some songs and piano pieces without opus numbers.

Mr. Stojowski's View of Piano Study.

In the study of the piano Mr. Stojowski takes the identical view of Sevcik in that of the violin, by going directly at the root of the trouble, cutting off the appalling waste of time given to technic without any apparent results; finding out what is needed, and securing it by the most direct method, individually applied. Beyond that he insists upon a widening of the mental horizon by a knowledge of things a long way removed from the piano, but which must be in the mind of the pianist if he would give anything out of it.

His Education and Career.

The other afternoon in New York, Mr. Stojowski gave me some of the views that he holds on the study of the piano; afterward, when the subject had thawed out his reticence, he spoke, reservedly though, even then, of his career. As the personal side of things gives a more intimate interest to the views of a man, it is just now perhaps better to reverse the order of that afternoon and place the personal side first.

Strzelca, in the government of Kielce, Poland, and near the Austrian frontier, was his birthplace. "Profiting, as so many Poles of that government have done," said Mr. Stojowski, "by studying in the Austrian part of my country, I went to the town of Cracow, where we are taught our own language in the schools, and the free development of our national individuality is not hindered by laws. In music I studied as an amateur always, being interested in all school subjects. I was never without a Greek grammar on my piano, but habit did, perhaps, more good to the Greek than to the piano, for, as a boy, I had a miserable technic. Yet I was supposed to be very musical in my playing, and made my first appearance in the town of Cracow, at the age of fourteen, playing the C minor Concerto of Beethoven with the military orchestra, and a Caprice of my own, which was very much in the style of Mendelssohn, probably because my teacher, Zielinski, used to feed me with that composer. Now I take my revenge by feeding my pupils in turn with this same master. It is needless to add, though, that the influence of Mendelssohn on my own work was felt for a very short time.

"Before that I had played once at the Princess Marcelne Czartoryska's as a little boy. A remark made that day by a young medical student hurt me, and the memory of it lingered. 'Nowadays there are no children,' he said. For years I held a grudge against the man, until I met him in Paris, being myself then a young man studying at the Sorbonne and the Paris Conservatoire, and he a physician in the same city. I discovered then that we were very good friends, indeed, and the home of his father, Ladislaus Mieckiewicz, the son of the great poet, was to me the greatest comfort, after I had voluntarily exiled myself from my own country by going abroad to study. It is, so to say, a Mecca to all Polish people who go to Paris, and where the most intellectual atmosphere is combined with the heartiest hospitality.

"M. Ladislaus Mieckiewicz has devoted his life to collecting everything connected with his father and his work, and has founded a museum in Paris in connection with the Polish Library, under the direction of the University of Warsaw. In his house I spent many a happy hour with Paderewski, whom I had met in my own country as a boy, and he a man. I always felt his great personality, later on acknowledged by the world. I can only say that while my studies with him became regular much later in life, after I thought myself a finished artist, he had the kindly frankness to make me understand that this was not the case, and I the happiness to acknowledge it.

"Yet his influence upon me has really been continuous through the love and admiration that he, of course, won from me at once, and also through the noble example of work and will with which he fascinated me.

Writing A Prize Fugue.

"As far as the regular course of my instruction is concerned, I have to mention with gratitude the Paris Conservatoire, where, of course, I found a very high atmosphere, and many good teachers, such as Delibes and Théodore Dubois for harmony, counterpoint and composition, and Louis Diémer for the piano, and also many interesting pupils, among them Edouard Risler, with whom I shared the first prize for piano playing in 1889. That same year I also obtained the first prize for a fugue. The candidates were locked in a room from six in the morning until twelve at night, with a few bars of a theme given by the Directors to spin out, with permission to have luncheon brought in and, of course, no piano open.

"I must confess that when I walked out at midnight I felt rather dizzy. My success with the fugue appeared to make Delibes very happy; I seemed to be his first pupil getting a prize for so serious a thing.

"Delibes himself was a most attractive and kindly personality and his death to me was a very sad event. I always kept very friendly relations with him and with Diémer, and he has contributed to making my music known in France.

"It would be unjust if I did not name another man who has been for years a sort of musical adviser, whose keen, critical insight, and friendly interest have been to me as a composer of the most valuable help —Mr. Gorski, the violinist."

Piano Study Should Be More General.

"Every one who has a real liking for music should study the piano," Mr. Stojowski had said at the opening of the interview. "It is the only instrument that reflects the work of art complete; complete in harmonic sense, complete in photographic reproduction of the picture. A very important educational thing both for the amateur and the professional. To the amateur who may take the old standpoint that only that worth being retained can be whistled, the piano teaches that more can be retained than melody. The professional who would later be a vocalist or violinist, learns from the piano the full contents of the work, that all music is not horizontal, but has its vertical meaning as well.

The Amount of Daily Practice.

"The time to be devoted to piano practice varies with individual cases. The situation would seem to me to be determined by three things: First, the material ability, by that I mean the physical formation of the hand, the muscles, and pianistic facility; second, the capacity for brain work and power of concentration. That which requires a given volume of time for its accomplishment with one in this direction, may in the case of another need far less time to achieve. Different brains have different capacities for work; one works for hours, another for half an hour to master a given task, for the one is more able to keep persistent control of his brain than is the other. Third, will power, besides the brain, which makes the amount of work required largely dependent on the individual character.

What to Study.

"I do not consider it necessary that students should study all the five hundred etudes of Czerny and Clementi that their teachers give them. Get at the root of difficulties in the ones needful for application. What is needed beyond that sort of work is the education of the brain, a thing which average people find some difficulty in getting.

"The good results from the old method are that, after having swallowed bottles and bottles of medicine, perhaps a few drops of the vital, nutritious elements have remained in the blood. I cannot help contemplating things as they are, and as they ought to be; I am sorry that these numberless hours should contain so much wasted effort, instead of their being reduced to a much smaller effort through well-directed thought, and with greater result—or employed for the sake of widening horizons that in spite of seeming distance from the piano, are, nevertheless, valuable to have in the artist's mind, if he is really to give anything out of it.

"There are a certain number of things without which no pianist can do—scales, five-finger exercises, and arpeggios. Reduce the purpose of the study, and go at that point until it is overcome. Then you will be amazed to find that, as a whole, it is easy. Czerny is the first and indispensable source of study with the student. I have never yet had a pupil to whom I would not give his opus 740, the first three studies of which I especially recommend. These three contain so many of the elementary difficulties that you can meet concert pianists who are supposed to play all right, and yet who cannot execute them perfectly. The first and second studies in Tausig's Clementi, and the study in F major, No. 17, for the fourth finger, are valuable and excellent.

Equalizing the Fingers.

"We have to reckon with the fact of the normal structure of the hand, all fingers not being equally strong. This short-coming we have to master when it becomes a question of equalizing the fingers and requires a special work in a special way. One means of overcoming this lack of equal strength is by accents. In many runs the rhythmic accents are already a great help, but beyond these every run has its own accents which the clever performer must discover—the accent that will help him over the difficulty. This universal fact of accent is one not generally observed.

"The construction of the hand requires a similar fingering of similar intervals. A logical observance of this has led some teachers to find that the fingering of all scales in the old way is unpractical. I was one of the first to adhere immediately to this theory.

Two Great Works.

"The same intervals demand the same fingering, as the inverted counterpoint tells us. For instance, intervals fingered a certain way in going up a scale in the right hand, and identically occurring in the left hand in going down, demand an identical fingering. This we find especially recognized and treated in Moszkowski's 'School of Double Notes.' In octave playing there is one wonderful work, a classic, Kullak's *Oktaven Schule;* I do not mean to say that either one of the works mentioned should be studied from beginning to end, but used as a lexicon which one would consult in special cases.

Arm and Wrist Work.

"About octaves there are many peculiar and unclear ideas, and a strange confusion between arm work and wrist work. This is partially du to ignorance of anatomy, and partly to the thoughtless clinging to inveterate habits. While some people believe in the wrist as originating the staccato work by a sort of attack from above, which is an absolutely useless thing, some others will neglect wrist work entirely, or confuse it with arm motions.

"The real purpose for which your wrist has to be exercised is to quickly enable you to leave a key or a position for the following one. This means that the wrist has to be used after, and not before, the attack.

"In the same way, and for the same reason, few people are conscious of the connection between arm and fingers; in other words, they fail to recognize the influence that good or bad use of the arm motions can produce upon the tone. Yet the strengthening of the finger joints is a necessity of training in order to make them obey any—impulse from above."

Reminiscences of Noted Musicians of the Last Century

BY CARL REINECKE

II.

THE name of the virtuoso who, in a triumphant and victorious march, goes through the Old and the New World, becomes in a short while celebrated or even popular; so will also the name of the "star" orchestra conductor, of whom people think that he is able to give, with but few rehearsals, orchestra performances much superior to those the native conductor could never produce. (*O Sancta Simplicitas!*) It is quite different with the musician, or even more with the theorist, who spends his life in a quiet little room, far from the public, his mind concentrated only on study and creation. His name seldom becomes known to the public at large. It is probably the reason why the man of whom I am going to speak is almost or perhaps entirely unknown to some of the readers of THE ETUDE, even to the most cultivated friends of music. I speak of *Moritz Hauptmann*, one of the greatest theorists in music we have ever possessed, and who was at the same time an excellent composer of church music.

Moritz Hauptmann was born in 1792 in Dresden, and died in 1868 in Leipzig. At that time he was organist of St. Thomas' Church in Leipzig, succeeding in that position, although not directly, to Johann Sebastian Bach. He was an intimate friend of Spohr, Mendelssohn and Schumann, and was already advanced in years when Berlioz, Liszt and Wagner began to make a stir in the music world. This must be noted in order properly to appreciate many of his witty judgments about these men. Among the old musicians, Hauptmann was one of the kindest and most interesting I have ever had the pleasure of knowing; with a temper always good natured and calm, with a refined intelligence he seemed to be the reproduction of the idea one has of an old Greek philosopher.

As organist of St. Thomas, Hauptmann had to conduct the church music on Sundays. The incident I have in mind occurred on a dark winter morning; the church was neither heated nor lighted by gas; a few lights only were burning at the music desks. The orchestra began to play Bach's cantata, "Blessed are they who do not see and yet believe." On account of the bad light, one of the bassoon players could not see the notes and omitted a very important part; when he excused himself to Hauptmann after the service, the latter answered: "And blessed are they who do not see and yet—blow."

On another occasion he heard the "Hebrew Melodies" for viola and piano by Joachim, which were, we must grant, a little hard to digest for that time; he did not like them much, because he wanted as a first condition of every art, absolute beauty. When the players asked him how he enjoyed them, he answered: "I believe you did not understand the pieces right; you ought to have played these melodies the last measures first, because the Hebrew language, as you know, must be read from right to left."

It is easy to understand that Hauptmann did not very much like the works of Liszt and Berlioz; he even considered their influence on young artists dangerous. One day a young musician, who was enthusiastic for these new artistic ideals, expressed himself as astonished to see Hauptmann so cool about them, whereas the entire school of younger musicians celebrated and glorified them. The old composer replied: "Well, my dear friend, the reason is that health is not contagious, but disease is."

Another example of his dry wit occurred in a lesson at the Conservatory. He had laid aside the composition of a pupil which he had corrected with ink, and then started some other work. The pupil found that it took too long for the ink to dry and went close to the red-hot stove (it was in winter) to hasten the drying process; the pages started burning and a strong smell arose. Hauptmann sniffed and said:

"What's the matter there?"

"Excuse me, Doctor," said the pupil, "I was drying my composition and——"

"It was not necessary," interrupted Hauptmann, "it was already dry enough."

Another quick-witted member of the musical fraternity of Leipzig, at that time, was Julius Ritz, who became the chief conductor of the Dresden court-theatre.

Once in the rehearsal of a concert, as the soloist sang out of tune, Ritz knocked on his desk, stopped and said: "Please, madam, will you kindly give us your A?" (As is generally known the A, second space, treble clef, of the oboe, is the tone with which the orchestra "tunes.")

An old violinist, who once gave violin lessons to the young Richard Wagner, and who was tolerated in the orchestra only out of consideration for his past, although he could hardly be of any use, used to appear regularly five minutes before the start of the opera and would take his place in the orchestra which was already complete without him. He would then quickly tune his violin and * * * * the conductor could begin. Once, however, Ritz was already sitting at his desk, the bell had rung and the orchestra had started playing the overture to "Tannhäuser." The place of the old violinist, which was right alongside of Ritz, was still unoccupied. * * * * A short time after that the old man sneaked in, thinking to reach his seat unseen. Ritz, however, had seen him and turned, while he was conducting, and said to him, with the politest smile: "Excuse us, Mr. Sipp, for starting in the meantime."

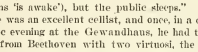
Ferdinand David, the well-known violinist and concert conductor of Leipzig, a friend of Mendelssohn, had written a comic opera, "Hans Wacht," which, however, was laid "*ad acta*" after the first performance. The following bon mot is attributed to Ritz:

"Well, well, Hans Wacht ('Wacht' in German means 'is awake'), but the public sleeps."

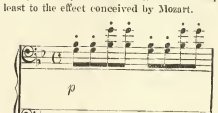
He was an excellent cellist, and once, in a chamber-music evening at the Gewandhaus, he had to play a trio from Beethoven with two virtuosi, the brothers D., who did not understand anything about chamber-music. After the rehearsal David asked him how the brothers D. got along. Ritz, in his anger grumbled as if to himself: "Oh, those donkeys!"

Mendelssohn used to exercise his quick-wittedness preferably on purely musical subjects, although sometimes he could say malicious jokes. I shall give a few examples to finish with.

Once Liszt expressed to Mendelssohn the opinion that it is possible to reproduce on the piano everything written for orchestra, as he had proved already by his two-hand arrangement of the symphonies of Beethoven. Mendelssohn answered at once: "Then, my dear Liszt, play in the right tempo the first measure of Mozart's G minor symphony."



Liszt had to laugh, and admitted that neither the customary nor any other arrangement was equal in the least to the effect conceived by Mozart.



In the course of the conversation Liszt happened to say again that nowadays a good piano virtuoso could play absolutely everything written for the piano. Immediately Mendelssohn said to him: "Well, just play the first etude from Cramer, but the upper part with the left hand and the lower with the right." Liszt sat down at the piano and, at the fifth measure had to give up to the greatest enjoyment of Mendelssohn.

At a musical festival in Düsseldorf, Mendelssohn conducted, among other works, "The Creation" by Haydn. An old deformed English woman who had annoyed him in the most impertinent way during the whole festival, persisted in trying to induce him to write in her album. Mendelssohn quickly took a pencil, drew five lines and wrote a few notes in a recitative style on the words: "And God created the big whales."

The Evolution of the Leschetizky Method.*

In a recent issue of THE ETUDE we included among the book notes a notice of the late work on Leschetizky, written by a pupil, Annette Hullah, which gives a graphic picture of the teaching of this pianist-maker of modern times. We give below a portion of a chapter which presents an interesting historical résumé of the evolution of modern piano playing.

The Bach Idea.

Over a hundred and fifty years ago, in the year 1747, John Sebastian Bach went to Potsdam to visit Frederick the Great, and while there he was asked to try over some of the new Fortepianos that had recently been made for the King by Silbermann. He did so, and disliked the noise extremely. His ears, too long accustomed to the gentle tinkle of his beloved clavichord, could not accept this harsh, modern instrument, and he returned home thankful that Providence had not brought him up on such an abominable invention.

But his son, Carl Philip Emanuel, in the service of the King, and having therefore the opportunity to study the Fortepiano at his leisure, became so much

Leipzig Street Musicians of the First Half of the 19th Century. Each Player Represents a Type Seen at the Great Market Gatherings in the Spring and Fall.

interested in it that he wrote a book on the art of playing it—the first book that exists on piano technic. His father's instructions for the clavichord advised players to keep the hand as quiet as possible, "to wipe a note off the keys with the end-joint of the finger only, as if taking up a coin from a table"—"not to be too lavish in the employment of the thumb." Carl Philip Emanuel transferred what he could of this to his own book, putting in a plea for certain necessary innovations—he thought they might look on the thumb with a little more favor; on rare occasions a note might be struck, it was inadvisable now to pass the fingers over each other backwards if they could do without.

Playing must have been anxious work in those days. There was no pedal to swell the sound or cover up defective technic. The note died away immediately after it was struck, making—what distressed Mozart so much—"cantabile playing" an impossibility. The touch of the keyboard was something like that of a harpsichord, the keys jumping up and down with a little jerk; and when the instrument went out of tune it was a serious matter.

Clementi.

By the beginning of the nineteenth century all this had changed. The mechanism was so much improved that it had developed into a responsive medium worth the trouble of studying. Clementi was the first who composed specially for the piano; for Mozart and Haydn, concerning themselves little with its mechanical resources (what they wrote serving equally well for the clavichord or harpsichord), treated it merely as a vehicle for the expression of their ideas, well suited to the inspiration of the moment. Clementi—whose inspirations were few and far between—regarded it from an entirely different standpoint. He was interested in the instrument itself; he experimented with it, tried what effects could be got out of it, and composed to introduce these effects rather than for any other reason. He considered the pianist more than the musician, and, in so doing, became the founder of a school of playing that regarded mechanical skill as a study in itself.

The Viennese School.

By degrees the piano and its players, developing side by side, diverged into two distinct styles—the English and the Viennese. The English school grew up, so to speak, of the masculine sex, the Viennese of the feminine—their respective instruments being in a large measure responsible for the heavy, vigorous qualities of the one, and the delicacy and lightness of the other. As long as Mozart lived, the Viennese held to their old-time gentleness and quaint dignity, but after his death they became more and more brilliant; so that, in his "Music in Germany," Dr. Burney could write of them as the "most remarkable people for fire and invention" (by which he probably meant improvisation) that he had ever heard. In spite of this reputation, the manner of performance in those days, tried by present standards, would have seemed very dry indeed. Correct, accurate, redolent of propriety and good manners, the goal of perfection exemplified by such men as Herz, Hünten, and Steibelt, cannot have been very interesting. Clementi himself, though no doubt angular and stiff, did try to some extent to shake off prim custom. At any rate, his was a wider, mindedness, and interested in striving to infuse some warmth and color into his art. He pioneered his cause to the utmost, talking about it, writing studies for it, and setting every one else doing the same. His ideas were worked out still further by his pupils Field and Cramer, who, having a faint inkling of the mysteries of "tone-effects," tried to "make the piano sing"—as Field's compositions show.

As yet no one had in the least realized what the instrument could be made to do. Quantity of notes, not quality, was the chief concern; fluency, not beauty of tone, the aim of a good player. The perpendicular finger of the Bach era—a relic of the clavichord touch—was still fashionable; indeed, up to this time, there was no reason why it should not be so, for the music of the day called for nothing more forcible. But there were signs that this dull code of dry formulæ was soon to become too narrow, and the complaisant pedagogue to be driven from his throne. There was need of a change, and the man destined to effect it was at hand.

Beethoven's Influence.

Wiping out their stiffness, poking fun at their propriety, it was Beethoven who broke through their foolish little rules and gave them something deeper and more vital to think of. Full of dramatic power, of orchestral effects, of changing moods, his music outstretched their limits entirely. It created a new element and offered them a new problem: the study of tone. He demanded of it before; both the instrument and its players were forced to change. Henceforward the art of pianism stood on an entirely different level. A new school was growing up.

A New School.

Weber, who was an immense admirer of Beethoven, and a great influence in the musical world, went into the question with enthusiasm—indeed, some of his own sonatas showed a faint dramatic tendency, new figures, and a more complicated technic.

Kalkbrenner, a follower of Clementi and famous teacher, was at work in Paris. Dussek, and Berger (Mendelssohn's master) helped elsewhere. Schubert in his compositions afforded food for experiment too.

On the other side Czerny, Woelfl, Herz. Steibelt, and even Hummel—who was considered a good enough pianist to be put forward as Beethoven's rival—upheld the prim style of their youth. Thus began the usual struggle between old and new, ending in the invariable victory for the new. Moscheles and Mendelssohn, though educated in the old traditions, sympathised with modern views, so welding a link between the past and "the wonderful things" reported of a Pole—Chopin by name," of whom Schumann told the world in his journal.

In about eighty years both players and instruments had developed beyond recognition, virtuosity became an art in itself, and the piano so increased in importance that instead of being regarded as little worse than an accompaniment, it had become popular as a solo instrument, and long recitals, without the relief of song or strings, were given for it alone.

The Virtuoso.

Partly to avoid the monotony of this one-man entertainment, and partly to induce the public to stop to the end, great pianists, such as Thalberg, Liszt, and Dreyschock began to do strange and wonderful gymnastic tricks. They passed one hand over the other with extraordinary rapidity; divided the melody between two hands and made it sound as if they had not; played octaves glissando; jumped with marvelous agility from one end of the piano to the other; wrote horrible and difficult fantasias of interminable length: played without the music; in short, they did everything they could think of to make a sensation and astonish the public. Vienna and Paris, where the audiences came from gay and sprightly circles and much preferred being amused to being instructed, were delighted. Sober-minded Germany was less so, for—although Liszt created a *furore* there as well as elsewhere—she had Mendelssohn to keep her in the way she should go. Europe was divided into two distinct camps—the one brilliant, the other scholarly. To the former belonged

Leschetizky.

In 1830, the year of his birth, Rubinstein was but a baby; Von Bülow a few months old; Clara Schumann had just given her first concert at the age of nine—[her programme is interesting as showing the kind of music popular at the time: "Rondo Brilliant," by Kalkbrenner, "Variations Brilliantes," by Herz, "Variations" on a thema of her own); Saint-Saëns was born five—Tausig eleven—years later. Dreyschock was already twelve; Henselt sixteen; Thalberg eighteen; Liszt nineteen.

All these artists and many more visited Vienna, and Leschetizky heard them often. They were the source from which he drew inspiration as a young teacher, and whose playing served him as material from which, later on, to build up a system of his own. It is from them, from Schulhof his friend, and from Czerny his master, that he has worked out the principles known as "The Leschetizky Method."

* FOOT NOTE.—Theodor Leschetizky. By Annette Hullah. John Lane Co., New York. "Living Masters of Music Series."

SOME OF THE ELEMENTS OF A GOOD TEACHER

By W. S. B. MATHEWS

A great many persons give private lessons or hear classes, who do not teach. Not a few of them teach in reality something very different from what they imagine themselves to be teaching.

There are few really good teachers. Under these, whether they minister to classes or in private lessons, the pupils study with avidity, understand what they are supposed to study, their horizon widens ont and the old proverb, *mens crescit agendo* (mind increases by using) comes true gloriously.

Two Great Teachers.

There are very few teachers who are really great. The pupils of an impressionable age who have come under their influence bear the impres of that contact all their lives long. Such a teacher was the great Dr. Arnold, of Rugby, of whom "Tom Brown" tells so well. Some of the most notable English statesmen, writers, poets, lawyers, and public men bore testimony for more than a full generation to the shaping and inspiring power of this simple but great soul. Yet Doctor Arnold was all the time a clergyman, a literary man, a scholar. With him the greatest thing was his power to inspire character. He seemed great; he seemed simple; it therefore seemed simple to be great and true.

It happened to me, also, to come under a man of not dissimilar type, when in 1860 I was appointed Adjunct Professor of Music in the Wesleyan Female College, at Macon, Ga. My college life lasted there but one year, the war turning me out; but my intimate contact with Dr. John M. Bonnell, president of the institution, lasted about a year and a half more—two and a half years in all. Later we kept up a desultory correspondence for several years, and Dr. Bonnell passed over to the majority some time early in the '80's.

Dr. Bonnell's specialty as professor in the college was that of English composition, and of this art he was the most productive exponent I have ever encountered. Having a desire to find expression through writing, I undertook several essays after talking over points with him; and he was kind enough to read my writing and re-read it until I had finally managed to say something like what I had set out to say. I had naturally a knack of words, but I did not have the art of imagining what different things the common man might get out of sentences which seemed to me to say one particular thing. Dr. Bonnell taught English composition to such purpose that the sophomores wrote better than seniors usually do; and the seniors wrote in an extremely graceful and finished style. He did it by beginning in the preparatory department. It took generally five or six years to make a finished writer, but the art was finally mastered, and the steps of the course were laid out with pedagogic precision. He himself taught the first two years and the last year. He laid the foundations, planned the building, and finally put on the finish. He was a teacher.

Dr. Lowell Mason.

In music the best teacher I ever knew was Dr. Lowell Mason—a man of dignity, simplicity, great personal worth, and a wonderful knack of imagining what the different things were which a well-informed musician ought to know. The terminology, which still lags in English, he began to set right as long ago as 1834, in the Boston Academy's manual for teachers. He started many things right. We owe him the teaching of music in the public schools; the first book of music entirely for children known to have been published. It was Dr. Mason who took up Pestalozzianism so heartily and tried his little best to get the great Pestalozzian motto, of "the thing before the sign" into our elementary music.

The Teacher Must Know His Subject.

But it is time to tackle our subject. The first element of a good teacher is to know his subject. Now in music this is a large contract. Music is an art, and has to be received as an art and enjoyed as an art; yet it has also to be studied and taught as a science. Here we have already two kinds of minds, the artistic mind, lucid by intuition, and the scientific and pedngogic mind, careful to get things in logical and progressive order. Now our ordinary music teachers generally know much too little of music as an art, while of its science they are totally ignorant, with that illiterate ignorance which does not know that it *is* ignorant. And so for the comfort of the young teacher let us say that since imperfect qualification is practically universal as regards the working teachers, the best thing possible is for each teacher to improve herself as much as she can, and to be careful to work in both directions—to know more of music as art, and to understand music better as science.

Mind-Kindling Quality.

There is an immense difference among teachers in what we might call their "mind-kindling" quality. One teacher seems to carry an atmosphere of activity; by mere presence he seems to stimulate thought and to make work inviting for the sake of the things it will accomplish. Under such a teacher the pupil is sure to work freely and to accomplish much. There are others who seem to promote idleness. Nothing seems worth while. What is this difference? Mainly it lies in the living quality of mind. When the teacher is all the time learning new things and getting new lights upon the old, her mind is quick, stimulative, active; like a battery which is in working order; you get a spark by merely coming near it.

Much of this capacity in a teacher is lost or nearly so through an unfortunate notion many persons have (especially the well-to-do middle class women), that work is hardship anyway. Many of these women, who have known adversity in youth, desire nothing so much as that their children "have a good time," as they call it. And they entirely forget that a child is never so happy as when he is accomplishing something. He forgets the labor in the joy of learning. He even forgets the labor of actual manual work when he is doing something which he has long tried to do or wished to do, but never had a chance. Here is where shop work comes in for the boys; and this was the under-motive to which Tom Sawyer appealed when he permitted the other boys to share the work of white-washing the fence, upon their paying him something for the privilege. So the striking quality of being able to get work out of pupils (and for them to work so hard that they enjoy it) is a very important quality of the teacher. The art of putting things is a very desirable art, the art of so explaining something that it seems easy.

Relation of Teacher and Pupil.

One of the great elements of a good teacher is the power to establish a proper attitude of the pupil towards him, and of himself towards the pupil. What is this attitude? Unquestionably the ideal attitude of a pupil is that of respect, confidence, and of a certain degree of affection. The teacher who seems to the pupil her best friend, while at the same time not relaxing the bonds of discipline in the slightest, is right. Some teachers seem to carry this expectation with them.

A really good teacher (in good moments) does not lose temper with pupils who fail to measure up to demands. While such a teacher may not stop to formulate her mind, she knows in her heart that no one of us measures anywhere near up to her possibilities; we all fail; we all trifle occasionally; we do not learn our lessons.

Sympathy and Understanding.

The discreet teacher also remembers that she is dealing with little things in all stages of roly-polyism. You know how a puppy is, or a young kitten, all roly-poly. Remember that the child's brain is generally quite a little more roly-poly than his body. You have to give it time. If you know how to get his mind to working it will eventually learn to work well; but its earlier gambols are likely to have a lot of happy-go-lucky incidents which do not make for precision. Therefore when the lesson is not learned, it is time to find out whether it is your fault or the pupil's; and if so how much.

Thus we come around again to that most central of all qualities of a good teacher, the ability to put herself in the pupil's place; to which I add its complement, the ability to get the pupil out of her state into a better one. And this is to be done through fortunate explanations by the teacher, and if necessary, supervising the first study. There are teachers who fly into a passion when a lesson is too bad; they walk the floor, tear their hair, and indulge in vituperation to a very undignified extent. Teachers do themselves great harm at this point. Righteous indignation is occasionally becoming; but it must be righteously expressed—which in these tantrums is often not the case.

When a bad lesson is brought it is time to find out why; and if it is for want of work, it is time to draw the line. Any pupil will understand, when you tell her, that she can try to learn the lesson or find another teacher. When they find that they have reached the limit, they always buck off; always except in those cases where they dislike the teacher, and this means that they are in the wrong pew and might as well change first as last. Learning depends upon a state of mind. A child cannot get knowledge into a mind which has all its hedgehog lining quills pointed the wrong way. If the child does not wish to learn, it is the teacher's business to awaken this desire, if she can; if she cannot, the best thing for the child is to find a teacher who can. And the pupil who dislikes the teacher and is determined not to learn is a damage to the teacher anyway, a disturbing element in the class. The sooner she is lopped off the better for all.

Good Management.

If you ever study physics you are liable to come up against the axiom that "action and reaction are equal and opposite," and this axiom is useful in music Why should a pupil learn the lesson, if in a whole school year there is no one to notice whether the lesson has been learned? Why should she worry herself with definitions when they never count; she is not going to play definitions to any body, is she? Then why learn them? So you have to manage to make the stars fight in their courses for you; you must plan things so that the pupil who has not studied well and enough will visibly fail; and that the pupil who has neglected all her "theory" also comes to grief. If you want thorough work, you must balance the cash every little while. This is the reason for having a lot of playing meetings, instead of waiting for one great blow out at the end of the year. You must require study and get it; and make it indispensable for promotion. Otherwise you do not get it.

Indispensable Qualities.

The indispensable qualities of a good teacher are first of all, at least twice as much knowledge of her subject as she will ever be able to teach to her clientele; good ideas of how to communicate knowledge; a mind-kindling power; sympathy with the pupil; above all, sympathy with great art, and the ability to awaken that deficient grace of reverence, which does not grow well in the American climate. Companionableness, willingness to take trouble; willingness to go much beyond the stipulated number of minutes in teaching. The gospel has it right: He that will save his life (by omitting to take trouble for which he is not paid) will lose it.

FAMILIARITY THE KEY TO ENJOYMENT.

THE truth is that the one thing that makes the enjoyment of art easy is, not technic; still less the lack of technic; and, least of all, that lofty attitude of patronizing contempt for solid work, whereby the disappointed of all ages have found a scope for the exercise of their wit.

The plain man's key to the enjoyment of art has no connection with any of these things, being neither more nor less than *familiarity;* and technic is useful to a lover of art only when it is specially directed in quest of this key.

But the familiarity must be of the right kind—of that kind that does not breed contempt—the familiarity of a friend, not of a valet.—*Tovey.*

THE FACULTY OF EMOTION AS AN AID IN MEMORIZING MUSIC.

BY GERALD CUMBERLAND.

Forty years ago a pianist who had a memorized repertory of twenty or thirty pieces was looked upon with an admiration that was akin to awe; in those days, the greatest pianists in the world stepped boldly on the platform with a parcel of music under the arm, and began a recital in much the same way as a child to-day commences to practice.

We have changed this, and nowadays it is recognized that not even the most skilled pianist in the world can devote all his attention to the interpretation of a piece of music if his eyes are glued to the printed page the whole time. No professional pianist can possibly succeed in these go-ahead and competitive days of the twentieth century unless he has a comprehensive and reliable memory. Twenty, forty, sixty, even a hundred pieces, are memorized by mature students; unless one is prepared to do likewise he cannot hope for wide recognition.

In teaching to pupils the art of memorizing music, it is usual to restrict them to musical analysis, and the faculties of touch, hearing and sight. These four divisions of the subject are as a rule found quite adequate. Some time ago, however, I discovered that in my own particular case the faculty of emotion was of the greatest possible assistance in committing to memory the intricate, passion-charged music of present-day composers. And just lately I have been experimenting with a number of young people in order to observe the effect upon them of a course of this kind of study. Before giving an account of the method I adopted, let me state in a few words what this faculty of emotion is.

Just as no single piece of music can remain in one key and escape monotony, so no composition can continuously and unchangingly express one particular mood without becoming exceedingly irritating. Take the shortest piece you will, and you will discover in it many varied, and sometimes even conflicting, emotions. The scheme of emotions, however, is always consistent and reasonable; one feeling merges into another naturally and inevitably; hope succeeds despair by a gradual change, just as it does in the human heart. Deliberately to invent music expressing violently antagonistic feelings, without any attempt to bridge over the chasm separating them, would be to write stuff of no esthetic value. All good music conforms to certain psychological laws that will be unalterable so long as humanity remains what it is today. It is because of the naturalness and spontaneity of the development of feeling in music that one is able to utilize the faculty of emotion in memorizing various compositions.

But human nature being what it is, so varied and so full of complexities and unexpected developments, it is impossible to foretell with any certainty what particular emotion is likely to follow another; this depends entirely on the nature of the individual composer. Take a composition, for instance, that opens with a sincere expression of profound sorrow. Out of this might grow almost any feeling. Tchaikovsky, for instance, would, quite conceivably, gradually change the sorrow into a feeling of anger against Fate for the cruel blow which caused the suffering, and the composition would end on a note of despair. Beethoven, on the other hand, might how his head and acquiesce in the suffering, seeking from it some lesson of noble dignity, and bring his composition at a sweet and peaceful conclusion. It is by studying the sequence of emotion in particular compositions, and by perceiving the influences prompting this sequence, that one is enabled to store in one's memory the whole scheme of sentiment and passion.

In teaching my pupils, I was careful to begin with simple, easily understood, compositions. For instance, take the second of Mendelssohn's "Songs Without Words" in Book 1. It opens in a mood of languid sorrow; it does not call out in grief and pain—it simply sighs and murmurs its sad lot. At the eighth bar, where the minor changes to E-major, a mood of resignation momentarily ensues, only to fall back into the languid suffering of the opening bars. But though the first melody is repeated, it is changed and the harmony is altered; dissatisfaction and unrest begin to show themselves at bar 14 and onwards; but after a peevish interval the reaction comes, and for a short spell there is contentment and peace. The development of the emotion was pointed out to my pupils by playing the composition in a somewhat exaggerated way in order that my meaning might be readily grasped. I asked them to look into their own hearts and tell me if it was not psychologically true that when they suffered, resignation and discontent often alternated in quick succession; they acknowledged the truth of this, and I proceeded to show them the necessity of paying particular attention to the order in which the states of feeling succeeded each other.

At another lesson I made my pupils analyze the emotional content of a second composition, requesting them to write under the respective bars the moods which they imagined the music to express. In doing this there was, in the main, agreement as to the emotional significance of particular bars, though (as might have been expected) the less musically intelligent of my pupils made somewhat singular errors. It was always my endeavor to make them perceive the fitness of the emotional progression; having once seen and recognized this, it was no difficult matter to memorize it.

It was not long before I began to observe a very decided improvement in the readiness with which my pupils committed their music to memory; in one or two cases, it is true, my instruction seemed of little avail, but this was because the particular pupils were essentially unmusical, and sound conveyed very little meaning to their minds; they were simply hard-working machines, so far as the study of music was concerned. I must not omit to point out that this method of committing music to memory by means of the faculty of emotion can only be used in conjunction with the other faculties—touch, sight, and so on; to attempt to memorize a Beethoven sonata by its aid alone would be to court disaster.

PROGRAM NOVELTIES FOR MUSIC CLUBS.

BY THALEON BLAKE.

All work and no play is sure to make Jill the musician, as well as Jack her brother, a sad and very dull person. In the early fall, and in the late spring, a judicious admixture of social features with the more serious business of clubs and societies ostensibly existing for the study of music, will be likely to insure interest and attendance at the meetings. It is safe to say that too much art is often a dangerous thing.

An ingenious president, or secretary, may be the agent of keeping a musical organization a-going, by uniting shrewd schemes of entertainment with the lectures, and illustrations of the masterpieces.

About Christmas time much enthusiasm may be created among the members, if their energies are in danger of flagging, by utilizing the many opportunities which the season presents, of concentrating the club work to some outside end, such as, for instance, a concert for charity, a musicale to assist some struggling public enterprise, or to lift the debt-burden off the steeple of some poverty-environed church.

But it is rather of private program devices that I desire to write; of a few simple ideas which may be applicable to the meetings themselves. Ladies, however, are so apt in contriving social ways and means, that a mere man must needs hesitate to intrude his conceptions upon their notice. To entertain men's clubs is, relatively speaking, a simple matter: feed them well and often. But grossness is not the earmark of women's organizations, be it said to the honor of the sex.

In the last few years, I have collected data from the public press on "how some committees managed to do it," and present them now and here, without comment.

One club has made a success of the combination of music and ordinary sweets that binds them together. It gives two lawn fetes a year; one in the fall, the other in the spring; and at these meetings various refections are for sale which leaves a surplus in the treasury. The music and recitations are performed by the members. The lawn fetes have become something to which the best people of the town look forward; they are well patronized, and begin and end the club's season of activity.

Another club has undertaken to educate a protege of exceptional talent, and, to raise the funds necessary, the ladies give public meetings at which a small admission fee is collected at the doors. They also have a lecture course, and present, besides speakers, at least one artist of reputation.

A third, undoubtedly composed of younger and gayer ladies, cements the members together by holding a dance each month, for which invitations are issued, highly decorated in humorous or grotesque designs. The dances are popular, and, presumably, the music is also.

Still another, antipodal, devotes one meeting in four to the study of sacred music, and joins now and then, the various choirs in their practicing of classic masses or choruses.

A sixth, whose members have no club-house or hall, but meet at the home of each in turn, offers the greatest variety of novelties in amusement, as each hostess is at liberty to originate and put into practice devices of her own. With them, the musical luncheon has proven popular. Elaborate affairs are tabooed; simple, inexpensive novelties are welcomed. The invitation cards are gems of their kind; hand fashioned and colored. It is customary with them to have the luncheon first, the music later. At a recent gathering, souvenir cards with quotations, were placed before each guest at the table.

The menu card was liberally embellished with flowers, in each of which a music note was so drawn as to afford guessing as to its time value. The names of the dishes were also obscured by substituting similar-sounding words culled from the musician's vocabulary. After luncheon, music; after end, impatience for next gathering.

Clubs of literary proclivities always make much of essays and articles on various topics pertaining to music; it was reserved for one club to attempt to music; it was reserved for one club to attempt to prize-essay competitions; a rather dangerous procedure, one would suppose, because of the likelihood of engendering invidious remarks and jealousy.

The theater and trolley riding parties, also figure as aids to keep up club attendance. Card playing is the real staff of club life, if the invitations speak truthfully. In one case, a club held the musical section before the luncheon and card playing, but it was not very long ere the paste-boards so won on the affections of the lovers of the jingling ivories, that they reversed the order, and played cards, dined, and then held their musical session. It is a matter of club history, that on an occasion when the members arrived late, they had to adjourn when the luncheon was over. "What did you do with the music portion?" asked the friend of a certain member. "Oh! the music," replied she, naively; "we attended to that the next meeting."

The banner club for honest, serious, and hard work, also is banner winner in the way of funmaking, nine times in ten. I recall a meeting to which I came as a guest, which, for scholarly talks by the members, surpassed anything I have ever heard. And the wit and humor which followed the learned half, was sufficient to keep me laughing for a week after. The members keep their guests traveling on Uneasy Street in that interval which precedes the dinner.

I was one of two guests and all I wished for, to add to the greater enjoyment of the occasion, was—more guests, so that the kind of attention shoveled upon visitors might have more partakers. Finally, we were gravely informed that we could not eat until we had earned our daily bread. Immediately, there was propounded to me, a riddle, which, by a happy chance, I successfully solved. My companion was then asked to write an epitaph upon one Gains, a cornet player, who had lately committed suicide because of his debts, contracted by lavish gifts to his sweetheart. Being skilful at saw-and-hatchet versifying, he hastily wrote, and handed to the chairman, who was, they all said, a fine "connoisseur of epic poetry," this stanza:

"Here lies Gustavus Gains;
What he gained he lost by giving;
In a horn he blew for a living;
For a dying, he blew out—his brains."

This was satisfactory, our bread was declared to be fairly earned, and dinner was announced accordingly.

So all kinds of merriment is admissible; but the savor is there because it follows work—not make-believe, but actual work.

A THEORY that is not the outcome of successful practice is worth but little; and such practice only is valuable from which a clear, intelligible theory can be deduced.—*Bagge.*

A MORE EXTENSIVE PIANO-FORTE REPERTOIRE.

BY CHARLES E. WATT.

It is not surprising that the great artists give us the same repertoire year after year because they, of all persons, know that perfection comes only from incessant repetition; consequently, after having practiced and played a composition for a number of years, they become loth to cease playing it and thus lose the accumulation of technic and finish that has been attained. Besides, after one has reached a height in the artistic world his time is no longer his own but becomes a matter of public demand; he has but a minimum of it left for the preparation of new works for his repertoire—yet this does not entirely excuse him for presenting as he does, in most instances, an exceedingly limited and usually hackneyed list of works. He is criticised daily for his lack of progressiveness, and columns are written every year to the effect that he should play "newer" works. These are, and probably will continue to be, of but little effect. It is to the pupils of today, the coming pianists of tomorrow, that we would appeal in the hope that sometime at least we shall hear other works than those we have so long known as "The Standard Repertoire."

A great deal of attention has been given by the younger pianists, especially, to certain schools of writing, as for instance the Russian; and many there are who have made a specialty of playing American compositions. All this is praiseworthy and should be continued until all the good works in these various schools become known, and until the stimulus is created which will insure the writing of still better works.

But leaving these out of the question, there are enough magnificent works of the Masters, which are rarely if ever played, to keep all the young pianists in new programs for many years to come, if only they will search them out. Begin, for instance, with the contemporaries of Bach. We have a number of works by Scarlatti that are never played; and yet many of them are vastly more direct in their appeal to a modern concert audience than is the great Johann Sebastian himself. Even if we must open our programs with Bach—and I for one have no objection —why not try to find a fugue that you have not seen before on a program. This is not a difficult matter because the number played is pitifully small compared with the total written by the master of polyphony.

Then as to the sonata (for it goes without saying that we must have a sonata on our program), count up the Beethoven sonatas you have heard played by virtuosi, and they will not exceed in number a half-dozen, though you may have heard all the artists who have appeared in a decade. Why not play the others? Many of them are as beautiful as the "Moonlight," the "Pathétique," the "Great D Minor" or the "Appasionata." For instance I would give much to hear a great artist play either the Op. 2, No. 3, or the Op. 90, but I have never yet been so blessed.

But we need not be tied to Beethoven for our sonata, unless we wish. Schubert wrote some magnificent ones, and those of Weber are superb. Yet, who plays them? To give only a partial list of other compositions in that line, we can mention sonatas by Haydn, Mozart, Handel, Schumann, Liszt, Brahms, Rubinstein, Tchaikovsky, Wagner, Moscheles, d'Albert, Cramer, Clementi, Gade, and a multitude of others which are practically unknown. While still on that subject we can mention the magnificent "Sonata Tragica" by MacDowell which, while not entirely neglected, will still require several hundred more performances before it will become hackneyed.

In works of the Romantic School it is harder to specify what has been played and what has not, yet any one can for himself search out numberless fine examples of the art of Mendelssohn, Schubert, Weber and even some of Chopin, which have not been played at all by the great players—at least in public. And when it comes to the Bravura School there are dozens of works, even of Liszt, that have but rarely, if ever, found place on concert programs. Rubinstein wrote twenty-four "Kammenoi Ostrow," but No. 22 has been played so incessantly and persistently that for many years it has been called "The Kammenoi Ostrow," and the very existence of the other twenty-three is unknown to many teachers. The Schubert-Liszt "Soirée De Vienne, No. 6" has been played to repletion by Paderewski and Zeisler, and one never hears any other of the set of nine which Schubert beautifully wrote, and Liszt so lavishly amplified.

Of course the great field for new work is the Modern School. Here it is impossible to specify or to advise, but the assurance is freely given that any earnest student who will not disdain to study whatever may come to his notice of the Moderns and especially of American composers, will, from time to time, find veritable gems of musical thought, and will be able, as long as he continues his research in this direction, to supply absolutely new material for his programs.

THE NECESSITY OF THEORETICAL AND HISTORICAL STUDY TO THE PIANIST.

BY E. A. KROEGER.

A number of teachers do not play for their pupils, claiming that they wish them to bring out their own "interpretation" of the works in hand. And these so-called "interpretations" are frequently inflicted upon a suffering audience, with no feeling of remorse on the part of the teacher.

Suppose that a young and untried student of elocution were to study conscientiously the parts of "Ophelia" or "Juliet," and then appear in her own "interpretation" of these rôles before the public on the stage of some well-known theatre. What would be the inevitable result? And yet the student of elocution would surely have gone to school in her early years and studied spelling, reading, grammar, rhetoric, composition, etc., as a matter of course in her education. What kindred studies does the average pianoforte student undertake? If not, is it not all the more reprehensible that original "interpretations" should be publicly given, with nothing to guide the performer beyond impulse or caprice and a few side observations by the teacher made from time to time without unity or coherence?

The fact is that no appalling ignorance concerning music as an art exists. To nine persons out of ten, music means only "entertainment." It is for the purpose of "giving pleasure," or "passing the time" or for dancing. Why should the intelligence be used? What is the use of historical and theoretical study? Or what account are these interminable sonatas and dreary fugues? "Like and dislike" regulate the proper place of musical compositions, although with poetry or painting there are standards by which art works may be measured.

Fortunately, there are some who hold contrary beliefs, and they "leaven the loaf." Little by little their efforts bring forth good fruit. They have ideals, and are earnest in impressing those ideals upon others. Times of discouragement come to them, but here and there an earnest follower is seen who will uphold their teachings. Such a teacher not only corrects and directs technical work and deftly and accurately develops good style, but he also points out a systematic course of earnest literary study.

The correct reading of a composition demands a knowledge of its construction. It is true that a small lyric piece may occasionally be played with a proper consideration of its design and content without the player's being an educated musician. But when the composer indulges in the masterly development of a given theme, or in subtle harmonic or contrapuntal progressions, how is it possible for the pianist to play with an intimate acquaintance with his work, unless he be well-schooled in the technic of composition?

The study of harmony and counterpoint corresponds to that of a knowledge of the alphabet, spelling, grammar and rhetoric in literature. The study of composition, form, canon and fugue corresponds to the writing of essays and letters. When the student of literature has gone through the above studies, he is in a condition properly to appreciate the works of the masters of literature, or to construct original productions of his own. His opinions have weight because of his studies. Naturally, the case is the same with the musician.

If he has studied theory and composition, his "interpretations" are entitled to respect and consideration because he has mastered the construction of the various forms of his art. His knowledge, combined with his judgment, will cause him to portray differently a nocturne and a sonata, a "song without words" and a fantasia. Also, the wider his knowledge, the keener becomes his appreciation of the contrasts in styles between the composers. The uncultured pianist knows nothing of the nature of the difference between Chopin and Schumann, between Beethoven and Mendelssohn. Consequently whatever he plays is given in the same manner. Indeed, none of his performances reflect the composer, but are the result of the emotional eccentricities of the player.

The cultured pianist has a very different viewpoint. He has studied the biographies of the masters of music, and knows of the influences upon them of their environment, as well as of their temperament. Being familiar with the construction of the compositions in hand, he can bring into relief those features requiring such treatment and subdue others. Thematic development and differences in light and shade give his work life and interest. Is there not a vast dissimilarity between these "interpretations?"

To secure artistic results it is certainly worth while to carry out a course of theoretical and historical study. Some may object, and say "but it is so long, so hard, so uninteresting." The same objections may be urged against school studies. However, when one has received a grammar school, a high school and even a university education, is it not worth while? Does not the end justify the means? So also is it in music.

LOOK OUT FOR THE CHILDREN'S EYE-SIGHT.

BY ALICE MAY DOUGLAS.

It is said that nearly all the school children in Germany wear eyeglasses; this is truly lamentable, but it would be much more so, if the children needed to wear spectacles and were not provided with those of the right kind.

Every mother should learn whether or not her child's eyes are defective in any way; if they are, the defects should be corrected at once.

The child's bodily health is often seriously affected because of eye strain which could be very easily remedied. If children complain of constant headache, their eyes should be immediately examined to see if the cause does not lie there.

But to whom shall the child be taken? Not to a jeweler by any means. What does he know about the ailment of this wonderful organ? The eye is the one jewel with which he may not deal, that is, unless he chances to be an oculist as well as a jeweler, which is seldom, if ever, the case. And here we may note the difference between an optician and an oculist: the legitimate eye doctor is the oculist, the optician stands to the eye doctor as does the druggist to the regular physician. There is a place for the physician and druggist, but neither should attempt to do work which does not come in his line.

Nor should the men who go about from house to house, pretending to fit the eyes, be patronized. Many of them know almost nothing about the needs of the eye. Some of them are simply mountebanks who take this way to earn a living. Still many of them are well-meaning men who would choose some other line of work, if they knew what harm they are doing.

Men who offer to examine the eyes free should likewise be passed by. People get what they pay for in this world; when they pay nothing, they get nothing.

An oculist who has spent years learning his important trade and fitted up his office with valuable instruments cannot afford to work for nothing any more than can other people. His terms appear high, but is it not a high service that he renders his patients? Perhaps his minimum price will be five dollars for an examination and two dollars for every call, yet as every one must earn his living by means of the eyesight, no sacrifice should be considered too high to preserve this great boon.

"The best is the cheapest in the end." Glasses of the wrong fit are worse than no glasses. Moreover one who is not benefited by his spectacles is constantly purchasing a new pair and before he is aware he has expended in this way more than would have been needed to pay an expert for an examination of the eyes.

STEADFASTNESS of purpose is nature's law of labor. To this belongs patience. Only by aid of both can anything great be brought to pass.—*Müller.*

PRAISE is only valuable to him who can appreciate blame.—*Schumann.*

READING AT SIGHT. SOME PRACTICAL SUGGESTIONS.

BY B. T. WHITE.

SIGHT-READING assumes that the eye has to give most of its attention to the printed copy: the keyboard is mainly apprehended by the "mental eye." Distances on the keyboard are judged mostly by judging "the stretch" of the hand, but this in itself involves, especially at first, a sight "mental" or otherwise of the keyboard.

The eye is *the* space organ of ordinary life. The span of the hand is also used; and it is possible, besides, to judge distance by sensations of strain in muscle or tendon produced by moving a limb through a given space. But, as a general rule, the notions of distance gained through motion of a limb are very inaccurate unless they are also associated with the sense of "mental" sight. Let the pupil try to open his hand spontaneously, and without reference to the keyboard, so as to include a space equal to the interval of a 5th, 4th, etc. The error is generally very great. If, instead, the arm is required to move through such given distances, the error is most often greater. However, *with practice*, it is possible to judge distances with considerable accuracy by span, and this the pianist has to acquire. But at first the more accurate space organ, viz.: the eye, must be called upon to assist.

The process as adopted in playing is complicated by the use of more than one pair of fingers, there being ten different pairs available in either hand. Some of these pairs cannot be used for wide intervals, but all are available for the smaller distances.

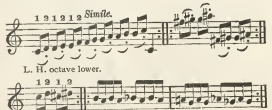
EXERCISE 1.—At the keyboard. With fingers 2 and 3 of the right hand play middle C and D. Place the finger tips exactly in the middle of the keys. Close the eyes, lift the fingers, retaining the stretch, try to form a mental image of the appearance of the notes, and also endeavor to realize the "feel" of these two fingers.[1] Now close the hand, then try to open it to its original shape. Keeping the eyes closed, place the two fingers anywhere on the keyboard and test whether the original stretch has been reproduced.

EXERCISE 2.—Perform a similar exercise with the following pairs of fingers 3 4, 4 5, 1 2. The pupil will probably feel a greater strain between 3 and 4 and a less strain between 1 and 2 than when 2 and 3 were employed.

In the scale of C the horizontal distance between any two adjacent notes is always the same. Although there is only one semitone between B and C, and E and F, the keyboard distance is the same as between any other two adjacent notes, although all these others are *two* semitones apart.

EXERCISE 3.—Perform a similar exercise with all pairs of fingers on these pairs of black notes C-sharp D-sharp, F-sharp G-sharp, G-sharp A-sharp. It will be found on most pianos that the distance between the middle lines of the two black keys is a little greater than that between the middle line of two adjacent white keys. This, perhaps, is partly responsible for the difficulty of playing *arpeggios* on the black notes cleanly. Then, again, the black keys are narrower than the white ones; hence practice in the "upper key" positions is the best way of acquiring the art of striking the key exactly in the middle. The plan recommended above, of retaining the stretch while transferring it to another part of the keyboard, is helpful in learning the "wrist *staccato*."

EXERCISE 4.—Play the following as rapidly as possible with all pairs of fingers. Repeat each phrase with closed eyes, and endeavor to recall a mental image of the passage as printed:



[1] The strain in this particular case is not easy to realize, as there is so little of it. Probably this accounts for the frequent inaccuracies which occur when young pupils have to play a rapid passage with a close position of the hand.

The pupil should now have a distinct idea of the "feel" of the stretch between any pair of adjacent fingers when playing two adjacent white or black notes. Now we must consider the case of a white note followed by a black one and *vice versâ*.

EXERCISE 5.—Play middle C D-flat with fingers 2 3 of the R. H. Raise the hand, retaining the stretch, and play all the C and D-flats above. Repeat, with the L. H., proceeding downwards. Try also with these finger pairs 1 2, 3 4, 4 5. In case of any difficulty repeat the exercise for that particular pair of fingers on other similar pairs of notes, such as F F-sharp, etc.

These exercises are not intended for regular practice, but are rather to be regarded as tests. Experience has shown that many mistakes made in reading are not due to the notes or intervals being *read* wrongly, but arise from over- or under-stretching the interval. The fear of this is the chief reason why young pupils will persistently take their eyes off the copy and look at the hands, thereby "losing the place."

In ordinary life we so seldom judge distance without the aid of the eye that there is an irresistible tendency to *look at* the stretch, rather than to *feel* it. Such exercises as those explained above will help to demonstrate to the young pupil that he can do without the help of the eye after some little practice.

Pupils vary very much in their abilities in this direction, so that teachers may sometimes find that a small selection of such exercises is sufficient, especially as such training occurs naturally in the ordinary work of the keyboard; but whenever the teacher finds that an interval is over- or under-stretched he should devise an exercise like the preceding.

It is comparatively easy to play two consecutive notes with two consecutive fingers, but it becomes more difficult if other fingers are employed. Let the pupil test himself by playing exercise 4, with the following finger pairs 1 3, 1 4, 1 5, 2 4, 2 5, 3 5.

We have hitherto dealt only with adjacent notes, and it is remarkable how much stepwise motion one meets with in the course of a piece of music. However, other intervals must be considered. The stretch seldom exceeds an octave, but there are many intervals between the second and the octave. The following exercises are suggested as useful for acquiring these intermediate spans. The intervals here treated are those contained in the key of E-flat. They should be practiced in all keys, preferably while the new scale is being learned in the ordinary way. They may at first be played with the eyes upon the keyboard, but this help should be dispensed with as soon as possible, reliance being placed upon the mental image.

During the rests the following procedure must be adopted:

At *(a)* raise the hand, retaining the span.

At *(b)* move the hand a little to the right, so as to bring it over the next pair of notes.

EXERCISE 6.—

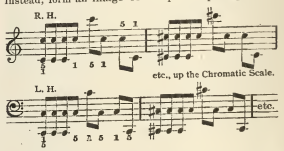
The octave is easy in one respect; both notes are either black or white and both are in the same position as regards the groups of black notes. Also the span for the octave is more easily realized and remembered because, for most people, it is just as much as they can comfortably span: *i. e.*, too big a stretch is at once noticed because of the uncomfortable sense of over-straining; too small a stretch is detected by there being no strain at all. Hands, of course, differ in size and elasticity, but the above is true of most hands.

Hence it is that octaves, as a rule, are more correctly judged than sixths and sevenths. It must be remarked, however, that a succession of octaves is likely to cause trouble, because the hand is inclined to relax so as to relieve the strain of remaining outstretched. When once it is realized that a succession of octaves has commenced, withdraw the attention at once from one of the two notes forming the octave; think only of the thumb notes and keep the span fixed.

EXERCISE 7.—Practice the following slowly, gradually increasing the *tempo*. Little benefit will be derived until the pupil can play it with closed eyes. When this can be done, it should be played in two ways:

(1) Form a mental image of the keyboard while playing.

(2) Ignore the keyboard as much as possible, and instead, form an image of the printed passage.



HOW IMPROVEMENTS IN THE PIANO AFFECTED COMPOSITION.

BY LOUIS KOHLER.

MANY brilliant compositions for the piano which created much effect when they first appeared lost their charm so long ago that the wonder now is, seeing their poverty of invention and lack of artistic merit, how they ever exercised any attraction. This can readily be understood by disregarding the works themselves and considering the history and development of the instrument. Its improved construction dates from a period after Mozart, Steibelt, and Sterkel, whose works were largely written for the clavichord. It was not until then that the modern grand piano, as we know it, appeared. The keyboard was extended, the improved action invented by Graf was supplied, the tone grew more powerful. These additions permitted new effects, for example, increased singing tone in the upper range and extensive use of the pedal, and since then, beginning with Czerny, these effects have been predominant characteristics in all compositions for the piano. They so satisfied the ear that for the time they rendered further fancy and invention on the part of composers almost superfluous.

Theodore Döhler was the forerunner in this direction. But with Thalberg and Liszt more intellectual demands were made upon the artist. In 1840, when Liszt played the themes of his "Hexameron" on a piano especially constructed for him by Graf, he broke several strings. Bösendorfer came to the rescue with one of his more powerfully-toned, strongly-strung instruments, with which the artist made a triumph.

At that time, works which depended upon massive tonal effects grew like mushrooms from the earth. Liszt alone managed to give them inner and artistic meaning; the others conceived them from a sensational standpoint, though it must be said that Thalberg displayed a certain nobility of style. His imitators, however, produced nothing but a series of empty platitudes.

Without the free use of the pedal, such effects would have been impossible. It sustained full chords in the bass and upper treble while the middle tones were being played, so that the keyboard could be utilized in three divisions at once. Now, however, we have become accustomed to such tours de force, and works that depend on them alone have grown old and faded—bodies without soul.

Practical Ideas Applied to the Teaching of Children

By KATHARINE BURROWES

VI.

Choice of Piano Music.

Of all the elements of music, Rhythm is the most easily understood and appreciated. Next to Rhythm, in these particulars, comes Melody. Therefore Rhythm and Melody are the most important qualities to be considered in choosing music for children. The melody as well as the rhythmic pattern would naturally be simple both in idea and execution, and it should be as fresh as possible. Avoid the commonplace as you would a pestilence. Children who have a common order of mind prefer commonplace music; but these can be led gradually to like something better, if each new piece assigned is a little less common than the last. It is a great mistake to set a limit to the development and improvement of which a mind is capable. If you feel this strongly, your feeling will communicate itself to the minds of your pupils, and you will thus lead them infinitely further and higher than if you limit their capacity by your thought.

Not very many composers have given attention to music in the very earliest grades, and most of those who have done so have composed or compiled methods and instruction books. Some of these are very valuable, but the greater number make the first work mechanical and so uninteresting that it requires a very strong musical "germ" to survive the treatment. Fortunately for the children, however, some composers have produced little pieces which are exceedingly fresh and melodious, and it is from these that you will do well to choose.

After passing the first stages, it is quite easy to find suitable and attractive music, as many have spent time and thought on this grade of work. Success in teaching depends very largely on the music selected for pupils, and from a business as well as an educational view point, the teacher can make no greater mistake than to choose music carelessly, or to assign a certain piece just because she happens to have it, and wishes to dispose of it. Each piece should be selected after thought and consideration for the taste as well as the needs of the pupil.

It is quite possible to unit studies altogether for the first few years, and use pieces instead, choosing each piece with a view to developing certain qualities in the pupil's playing. For instance, one piece would be particularly valuable for teaching legato, another for rhythm, a third for melody playing and expression, and so on. I do not suggest following this course invariably, as I think the work on studies is a good form of mental discipline. Many children enjoy them, but to some natures they are distasteful and irksome; for such pupils pieces carefully selected can he made to do the work quite as effectually.

Memorizing.

When the very first and very easiest piece is learned the study of memorizing may begin. It is not a good plan to put off memorizing until a pupil is studying advanced music, because the longer it is postponed the more difficult it becomes; while any pupil can be taught to memorize if it is practiced from the very beginning, it requires much greater stability and strength of purpose to achieve this in later years. A very easy little melody of eight measures written in the five finger position, with both hands in unison, can be memorized by almost any child quite readily; if this is begun and continued perseveringly, it becomes a habit. It does occasionally happen that a pupil will find even this simple test too exacting. Such a pupil might he let off with a few measures committed; then if the number of measures be slightly increased in each new piece, the memorizing faculty will he insensibly acquired.

Another thing that I should deprecate strongly, is to allow haphazard memorizing. There are various different ways of memorizing. Sometimes it is merely a finger acquirement. It is quite possible to practice a piece until the fingers know mechanically where to place themselves without any assistance from the brain at all, but needless to say, this is not the method of any intelligent player, and those who use it are never sure of their ground. Sometimes the piece will go through without an error, but if the player becomes nervous, or, if for a moment he happens to think of the music he is rendering, it goes from him, and a failure is the result. Some persons memorize by making a mental picture of the notes, so that when the music is not before them, the picture still remains. This is a very good way, but only a few possess this peculiar faculty, and it is very difficult of acquirement. There is still another method which can be acquired by any one, and that is, to learn the little pieces in the beginning note by note, and later, when the music is more advanced, to study it phrase by phrase. If the plan of committing note by note is used with children, the habit is formed of observing each note, and this habit will easily and gradually extend and broaden until the habit of learning phrase by phrase is acquired. The main point is that it be begun at the very beginning, and persevered in or the desired result will not be attained.

Home Work.

IN THE ETUDE for December, 1905, I suggested deferring the home practice until the hand position should be somewhat established, but as soon as this is the case, a certain amount of home practice might be allowed, and if it is not too much or too long, it will be the more enjoyed. I would suggest a certain number of times for each piece or exercise to be played, rather than a certain length of time. This answers two purposes; it creates a definite end to be arrived at, and it involves repetition of the thing to be studied. Many pupils think that to play something through once is a great deal to do, and if repetition is taught from the first, like many other good acts, it becomes a habit. Then the feeling that just so much time has to be "put in" is not good either for the pupil's mentality or for the work to be accomplished. It is much better and pleasanter to the child to feel that to play the pieces and exercise through slowly a certain number of times will terminate the work for the day. Sometimes there will be special passages, needing extra work; these must always be noted by the teacher and marked. It is a good plan to make finger exercises of such passages, and see that they are played a certain number of times apart from the regular practice of the piece. Slow practice, too, is a great point, difficult to inculcate, yet absolutely necessary. This usually has to be achieved by constant reiteration, and it will be found that it is much easier of achievement if the first work is done under the teacher's supervision. Home practice, before the hand position is tolerably well-established, results always in the formation of bad habits which take long and are difficult to correct. Even after piano practice at home is begun it is a very good plan to continue giving a little meter and notation lesson to be taken home. If this is done, the more difficult notes in the added lines and spaces which do not enter into the simple music used can be studied and repeated so often that they will become fixed in the memory. Another useful form of home work would be question papers made out by the teacher on various theoretical points, and answered by the pupils. A paper of eight or ten questions, assigned once in two weeks, would form a constant examination, and prevent forgetting many things, which could not be always taken up at the lesson.

When pupils reach a certain point of progress, and require a good deal of individual attention for their piano work, it may he found advisable to change the plan of operation suggested in the earlier papers of this series, and give one or preferably two piano lessons each week, supplemented by one class lesson at which there shall be no piano work at all. The class lesson would be devoted to audition, muscle work, drills in notation and meter sight-playing and singing. A little impromptu program of piano pieces will be quite in order occasionally, as this will keep the pupils in touch with each other's progress, and supply the stimulus of class competition. As the work advances, scale work and elementary harmony may be introduced, also history stories, audition in different keys and transposition. The value of this class work is so great that no teacher can afford to neglect it. It holds a class together, not only arousing the enthusiasm of the pupils, but giving inspiration to the teacher, thus stimulating the interest of all concerned.

HOW GREAT MUSICIANS PRACTICE.

(From the German.)

BY DANIEL BLOOMFIELD.

Here are a few incidents to show the character and amount of practice that certain great musicians deemed necessary to fit them for their careers.

There was once a great violinist who, when he appeared before the public, dressed smartly, but when he practiced wore his night-clothes. Spohr also seldom went without his night-gown and dressed over it only when he gave a concert. Therefore, he lived a very regular life and never missed a day's practicing. Paganini was compelled by his strict father to practice from ten to twelve hours a day. But instead of creating a hatred for practicing within him, it only served to make him love his violin the more. In his later life he discontinued to practice, only playing and studying his own compositions. It is told of how a worshipper of the "Violin King" followed him from place to place, and always lodged in the same hotel, in the hopes of hearing the master practice. After a long stay in the room next to Paganini's, he saw him take his violin out as if he was going to play; but instead of playing he merely repaired a part of it.

Rubinstein once said the following: "When I do not practice one day, *I* know it; if I delay it two days, my *friends* know it; and if I do not practice three days, the *public* knows it."

When Joachim was a student, he lived in his tutor's home. The room in which he practiced had no windows, was bare and had a door with a pane of glass in it. When the sound of the violin ceased even for a moment the teacher would soon know the cause of it. On one occasion, when Mendelssohn gave an organ recital, he said: "My work was so tedious to me that hours seemed as days. I practiced pedal runs until my walking was so automatic, that it resembled a fugue." Jan Kubelik did not practice much, but *systematically*, which is essential to success. The worst thing for a musician is the feeling of vexation that comes over him when his work is not systematically arranged. A story is told of a pianist who, during the last ten years, has played approximately three hundred different pieces at concerts. During every year he studied from twenty to thirty new pieces, and practiced so much on them, that after his short concert tour he could not bear hearing them again. Only by inactivity could he save himself, so that he could study new pieces.

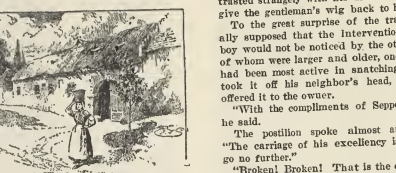
Of Sarasate it is told that he only practiced when he studied new pieces for concert use. He said, "I am not the violin's slave; the violin is *my* slave." One of the first English violinists, who was jealous because of the honor and wealth of foreigners who visited his country, resolved to call his countrymen's attention to himself. He lived in seclusion with his violin for six months, in a deserted house, and nobody was allowed to pass the threshold of it. His waking hours he devoted to his instrument. Thus when he appeared in public he was as warmly praised and applauded as were Paderewski and Kubelik. But although he was in the prime of life and famous throughout the country, he seldom appeared in public again.

A well-known organist once said: "I always come one day before my concert not only to try the organ but also to have time to make necessary repairs." The whole night the organist remained alone in the great church and passed the greater part of the time not at the organ-keyboard but inside the organ.

Paderewski practices generally at twilight. He goes to the warerooms of Messrs. Erard, to which he has access at all times, and there practices during the night, with only the night-watchman as his audience. So he continues to practice nightly and on the night preceding his concert, he stays longer; after he finishes he goes to his hotel, sleeps and awakes refreshed next morning for his concert.

A COLLECTION of enthusiastic tributes to Bach, which has been issued as a supplement to *Die Musik*, of Berlin, contains these words of appreciation from Carl Goldmark, the composer of "The Queen of Sheba": "Rietz has talked with me often and at length about music, and as I was listening one day to his pithy remarks on Palestrina, Bach, Mozart and Beethoven, he said to me, 'Believe me, my friend, for whoever knows Sebastian Bach thoroughly, there is nothing new in music!' What a splendid, true saying!" The modern teacher must know his Bach as well as his Chopin and Schumann.

Children's Page



HOUSE IN WHICH HAYDN WAS BORN.

I.

SEPPERL THE DRUMMER-BOY

In four chapters. (A story of Joseph Haydn.)

On the 31st of May, 1738, as night was falling, some children were enjoying a dance in the streets of Rohrau, a little village on the boundary between Austria and Hungary. They perceived the post- chaise stop on the route, and as the box, leaning sideways, showed that one of the wheels was broken, they left their play to go and see what was the matter. Anything will amuse children, especially those who live in the country, where each day resembles the day before or the day after.

"Sepperl! Sepperl!" they cried to one of the children, a boy of perhaps nine years, who was singing an English air, and accompanying himself on a violin, made of small boards, upon which he scraped with a small hazel-wood stick, in the guise of a bow.

"Sepperl, go and get the drum—Monseigneur is coming."

"Monseigneur!" replied Sepperl, looking up the road and shrugging his shoulders; "Monseigneur in a carriage with two wheels, and drawn by post-horses? You know perfectly well, Nicholas, that Monseigneur never comes here except in a carriage with *four* wheels, and with his own horses!"

"Just the same," said Henri, "there is someone coming, and we will go and see who it is."

"I don't tell you not to," said Sepperl without moving, "but you may go by yourselves. I will come when I have finished playing my song."

"Oh, that famous air!" cried Karl, "it was made to sing at funerals, I know."

"Just the same, it is a song," and Sepperl tranquilly continued to scrape on the board with his little stick.

"Come with us, Sepperl—come now," entreated all his comrades, and they began to pull him, some by the sleeve, others by his coat, trousers, and even his hair, crying merrily, "Come, Sepperl, come with us!"

"Hans—Fritz—Karl—Heine—Nicholas—leave me alone," cried Sepperl, and he tried, but in vain, to remove the hands of his little playmates. By dint of much pulling, they succeeded in carrying him with them. As the laughing children reached the post-chaise, the postilion was helping from it a little man, short, stout, and with a large stomach. His arms were so short, that he could with difficulty button his gloves; his legs were in the same proportion, and his feet were so large that "he could sleep standing," to borrow an old phrase.

"My wig! my wig!" These were the first words of thanks the little man addressed to the postilion. But before the latter had time to ask him what he meant, he saw it placed in turn on the head of each of the children, who surrounded the carriage.

"My wig! oh, my wig!" and the little man tried in vain to catch the article in question, which the village boys, more alert than the postilion, were waving.

In the meantime, one of the children, the only one who had not taken part in the mischief, and who, during the frolic, had stood with his pretended violin in one hand and the bow in the other, turned toward his playmates, and said in a serious tone, which contrasted strangely with his diminutive size, "Children, give the gentleman's wig back to him."

To the great surprise of the traveler, who naturally supposed that the intervention of such a little boy would not be noticed by the other children, most of whom were larger and older, one of the boys, who had been most active in snatching at the wig, now took it off his neighbor's head, and respectfully offered it to the owner.

"With the compliments of Sepperl the Drummer," he said.

The postilion spoke almost at the same time. "The carriage of his excellency is broken, and can go no further."

"Broken! Broken! That is the only thing that has not happened to me on this wretched journey!" cried the traveler, peevishly, placing his wig on his head at random, which resulted in getting it on backwards.

"And where am I?"

"At Rohrau, Monsieur," replied one of the children.

"Rohrau? Rohrau? And where is that? Is it far from Hainburg?" asked the little man, angrily.

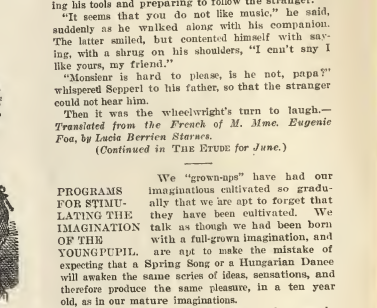
"About an hour's walk," said Heine, doubtfully.

"Why," cried Nicholas, "it is not more than twenty minutes."

"An even ten," said Karl, disdainfully, "and walking slow at that."

"And, do you think," puffed the stranger, "that I can walk like you? Do you know who it is, little peasants, that is talking to you? I am——"

"What does it matter to us?" said Sepperl coolly, in his turn.



HAYDN LEARNING TO PLAY THE DRUM.

The little man stared in surprise; then he collected himself, and said in a calmer tone, "Is there not, in this village, any means of getting a vehicle of some sort—a post-chaise, or it does not matter what, so I can continue my journey?"

"Why, yes," said Sepperl, "there is papa's wagon."

"These children are nothing but country bumpkins," muttered the traveler, and he turned to the postilion, saying angrily, "And as for you, if you would stop smoking your pipe, as if we had come to the end of our journey—"

"Since the carriage is broken, I think we have," returned the postilion, sulkily.

"As if that were any reason!" cried the little man, shrugging his shoulders; but finding it was useless to rage against the stubbornness of the postilion, and the malicious raillery of the troop of children, he contained himself, and only said, "Is there a wheelwright in this town?"

"Yes, my father is one," answered little Sepperl.

"Is he a good one?"

"He is the only one."

The stranger sighed. "Well, I will go to him, and perhaps he will be able to repair my carriage immediately."

"What time is it?" asked Sepperl.

"Why do you want to know?"

"Because, if it is after seven, papa practices music with mamma, and he will not stop for anything or anybody. He will send you away without listening to you."

"Doubtless your father makes his music on old iron, with hammer and anvil," sneered the stranger.

"No," answered the little boy, seriously, "he plays the harp."

"Humph! I would like to see this wheelwright who plays the harp; it must be amusing."

"You can if you like; it is not far," said Sepperl. "I will show you the way. Would you like to come? And maybe he can mend the carriage."

The traveler laughed a little, but he left his carriage, and baggage with the postilion, and followed little Sepperl.

After walking a little way through the village, they begun to hear a kind of discordant music, to the harsh sounds of which was added a squeaking voice, singing in a kind of monotone.

"Mercy on us! What awful sounds!" exclaimed the traveler.

"I did not tell you it would be pretty," responded the child, tranquilly, as he stopped before a miserable, smoky hut. On each side of the door were several wagon-wheels, doubtless waiting to be repaired. The stranger entered; a young man was sweeping his large hand, black and dirty, across the strings of a harp, and by him, a young woman, fair as a lily, was singing as she sat at her spinning-wheel. When they saw the stranger, the man and his wife, for such they were, rose, and looked at the pair with much surprise.

"Papa," explained Sepperl, "this gentleman would like to hear you play."

"Doubtless—yes," cried the stranger irritably. "I would also like to know if you can come at once to mend my carriage; the wheel is broken."

"Certainly, at once," replied the wheelwright, taking his tools and preparing to follow the stranger.

"It seems that you do not like music," he said, suddenly as he walked along with his companion. The latter smiled, but contented himself with saying, with a shrug on his shoulders, "I can't say I like yours, my friend."

"Monsieur is hard to please, is he not, papa?" whispered Sepperl to his father, so that the stranger could not hear him.

Then it was the wheelwright's turn to laugh.—*Translated from the French of M. Mme. Eugenie Foa, by Lucia Berrien Starnes.*

(*Continued in* THE ETUDE *for June.*)

PROGRAMS FOR STIMULATING THE IMAGINATION OF THE YOUNG PUPIL.

We "grown-ups" have had our imaginations cultivated so gradually that we are apt to forget that they have been cultivated. We talk as though we had been born with a full-grown imagination, and are apt to make the mistake of expecting that a Spring Song or a Hungarian Dance will awaken the same series of ideas, sensations, and therefore produce the same pleasure, in a ten year old, as in our mature imaginations.

First the ideas must be there before they can be awakened. The surest way of putting in the new ideas "to stay" is by associating them with old ones.

Music is twice blessed in that while it is the *means* of stimulating the imagination, it also is the *result* of an imagination which has been powerfully stimulated; and there need be no hesitation as to making it a part of any legitimate association of ideas.

The programs which I am going to describe carry out this association of ideas, the lyric selections being "associated" with a series of portraits, ("living pictures") and the dances with "visible rhythm"—dancing.

These programs are but suggestions. The numbers may be varied according to fitness or difficulty; any publisher's catalogue holds countless good ideas, and the advertising page of a selection may hold the key to a plan rich in results.

It is necessary to have a frame about nine feet high by four feet across; in front of this a pair of draperies to be drawn back each one by a little page. Back of the frame should be a horizontal pole over which to throw the "backgrounds."

The first number of the first program, Rossini's "Fanfare," (a duett) is introductory. Two boys, one from either side of the stage, should accompany the piano on cornets, as in the Wagner operas the scenes are introduced. The cornet parts may be of the simplest, just enough to carry out the idea; or the boys may go through the motions of playing.

The second number, a Bach "Gavotte," is prettiest when danced by a dozen children.

Third, "Knight Rupert"—an inaccurate translation of the original "Knecht Ruprecht," the German Santa Claus, may be represented by a boy, with long hair and beard, clothing to represent the merry Christmas friend. (Read about the custom, or ask German friends.)

It is better to have the curtains drawn aside to disclose the "portrait" at the *beginning* of each selection, and the dances done at the end, or at each repeat.

Handel's "Sarabande," the fourth selection, is a stately dance in three-two time, and is most effectively done by two people; a sword and cocked hat are quite as indispensable as a train and red-heeled shoes.

"Margaret at the Spinning Wheel" has the curtain drawn aside to show a golden-haired Gretchen at her wheel. The selection itself is charming and only third grade.

Sixth, Haydn's well known "Gypsy Rondo," is a gypsy dance done by a girl in gypsy costume.

"Chopin," by Godard, is one of a series of tone portraits called the "Magic Lantern," and is a very good portrayal of Chopin's style. The "picture" to illustrate this is rather more difficult than the others, because, while the clothes are easy enough to copy from the many portraits of him which we have, it is not so easy to find a face which can be made into a "speaking likeness;" I think it is best to have a girl sit for this portrait, and to "make up" the high nose and ivory-tinted complexion.

Moszkowski's "Spanish Dance," the next number, is a stirring duet; the Spanish dance is also very dear to all dancing teachers' hearts, so that a child who can dance anything can dance this; it depends upon your resources whether you have it danced by one or a dozen children.

"The Hermit," by Rubinstein, comes as interesting contrast to the "Spanish Dance;" and with it is shown a picture of a hermit of the olden legends.

The tenth number, a "Hungarian Dance," by Brahms (there are over twenty to select from), is illustrated by a weird dance in Hungarian costume. The young lady who danced this dance for me wore a beggar costume, all slits and tatters, with a smudge of colors like an artist's pallet which has been "piled." The effect in the wild dance was very striking.

"Beatrice," a simple selection by Gurlitt, is illustrated by a beautiful young girl costumed and posed after the famous "Beatrice Cenci" portrait of which Hawthorne wrote so powerfully.

The "Minuet," by Beethoven, may be any one of the many beautiful minuets to be found scattered through his sonatas, and may be danced by any number of people, little or great. As it is simple it is easily taught to children, and is, I think, prettiest when danced by them.

The last number, the Bach-Gounod "Ave Maria," for four hands, should have with it the lovely soprano with violin obligato. The curtains are withdrawn to show any of the Madonnas of the masters.

The "background" of this last should be of star-sprinkled azure; that for the "Chopin" should be of scarlet with the coat of arms of Poland painted on it; the drapery behind the "Hermit" would of course be black; a tapestry looks best behind "Rupert", while "Margaret" has a flowery chintz curtain, and "Beatrice" a deep cardinal.

PROGRAM NUMBER ONE.

1. Fanfare (Four Hands) ..... Rossini.
2. A Gavotte ..... Bach.
3. Knight Rupert ..... Schumann.
4. Sarabande ..... Haudel.
5. Margaret at the Spinning Wheel ..... Low.
6. A Gypsy Rondo ..... Haydn.
7. Chopin ..... Godard.
8. A Spanish Dance (For four hands) .. Moszkowski.
9. The Hermit ..... Rubinstein.
10. A Hungarian Dance ..... Brahms.
11. Beatrice ..... Gurlitt.
12. A Minuet ..... Beethoven.
13. Ave Maria ..... Bach-Gounod.

For four hands, with soprano solo and violin obligato.—*Helena M. Maguire.*

CLUB CORRESPONDENCE.

Under this head we shall be pleased to print short notes of the organization of Children's Clubs. The special aim is to indicate the plan of work and to give program suggestions that will be useful to other clubs.

ETUDE CLUB: Pupils of Miss Artie Laugblin.

BEETHOVEN CLUB: Six members, fourteen to sixteen years of age; motto, "That which is worth doing at all is worth doing well;" flower, white rose; colors, white and green; dues, five cents each meeting. The club studies about the leading musicians and prepares little essays on the early life of composers and how they studied; musical games and programs.

CECILIAN MUSICAL CLUB: Seven members; colors, red and white; flower, carnation; motto, "Practice makes perfect." CHILDREN'S PAGE is studied, the early lives of great composers, each member plays a selection from memory.

BEETHOVEN CLUB: Pupils of Wm. J. Short; "Every day that we spend without learning something is a day lost"; colors, nile green and white.

MAJOR AND MINOR MUSICAL CLUB: Ten members: motto: B♮, B♯ but never B♭; members play musical selections from memory, read the CHILDREN'S PAGE, reminiscences of composers; club dues are used to buy books and pieces for the circulating library.

ST. CECILIA CLUB: Twenty-three members; colors, pink and gray; flower, sweet pea; motto: "Do not quit the work begun, however hard, till it is done;" dues, five cents a month. Readings from THE ETUDE and history of music, vocal and instrumental music. A year book is to be prepared and printed; Mothers' Days and open sessions are planned.

ETUDE MUSIC CLUB: Older pupils of Mrs. Anna V. Bassett.

SYNTHETIC CLUB: Pupils of Miss N. P. Willis, organized in 1902; now has fourteen members; dues, five cents a meeting; colors, red and gold. Studying "First Studies in Musical Biography" and "Pictures from the Lives of Great Composers." Programs consist of music, games and looking over musical pictures.

ETUDE MUSIC CLUB: Pupils of Miss Ethel Munro. Will study the lives of the old masters, with readings from THE ETUDE.

ETUDE MUSICAL CLUB: Ten members; colors, pink and white; flower, carnation. Sketches of some composer by each member and music. THE ETUDE is very helpful.

ETUDE CLUB: Pupils of the Von Bülow Studio, Beethoven division, older pupils; Mozart division, younger pupils; studies, the great composers.

BEETHOVEN MOONLIGHT STUDY CLUB: Pupils of Miss Laura Lamar; motto, "Train our minds as well as our fingers." The club will study the lives of the great composers, also musical instruments; contest playing will be a feature.

THE BEETHOVEN CLUB, BOYS' JUNIOR CLUB, GIRLS' JUNIOR CLUB: Pupils of Wm. G. Pritchard. Musical history, short essays and biographical sketches. THE ETUDE is used for special programs features.

THE ETUDE MUSIC CLUB: Pupils of Miss Armson; motto: "Every day that we spend without learning something is a day lost"; colors, black and orange; flower, black and yellow pansy. Studies the lives of the great composers, musical programs and readings from the CHILDREN'S PAGE.

ETUDE MUSIC STUDY CLUB: Had a meeting for the entertainment of parents and friends, March 21st. A musical program was given, also recitations.

MOZART MUSICAL CLUB: Sixteen pupils of Miss Mattie Higgs; color, yellow; flower, violet; motto: B♯. Mozart's life and works was studied at the first meeting. Each member answers at roll call with a musical term and definition. THE ETUDE is much valued.

ST. CECILIA CLUB: Three years old, has twenty-one members; has studied Bach, Handel, Beethoven, Chaminade; is now studying history of music; finds musical games attractive.

BEETHOVEN MUSICAL CLUB: Eight members; motto: Don't B♭.

St. Cecilia Circle, 30 members, Mt. Mercy Academy; colors, white and gold; flower, violet; motto: "Music is the language of Heaven"; answer roll-call with a musical term and definition or a quotation from THE ETUDE; lessons in history, biography and theory, with musical selections which are analyzed; musical games.

Beethoven Music Club, pupils of Miss L. R. Cooper; colors, orange and green; motto: "Volenti nihil difficile"; "Handel and his works" the subject of study; musical examples, instrumental and from oratorios were studied.

Etude Music Club, 10 members, pupils of Mr. Waterhouse; colors, heliotrope and white; motto: "Every day we spend without learning something is a day lost" (Beethoven); dues, 10 cents a meeting; 5 cents fine for absence; studies history, biography, theory, etc.

Mozart Music Club, pupils of Mrs. C. E. Allen; colors, red and blue; motto: "Practice makes perfect."

St. Cecilia Music Club, 14 members; motto: "Labor conquers all"; colors, blue and white; studies composers and their works. CHILDREN'S PAGE very helpful. Laura Portt, *Sec.*

Etude Music Club, pupils of Mrs. Maud Carter; colors, pink and green; motto: "C♯, B, B a musician"; the club adopted a yell; musical terms are studied, play before visitors, each member taking turn.

Beethoven Club, pupils of Mrs. Wm. J. Short; motto: "Every day that we spend without learning something is a day lost" (Beethoven); colors, nile green and white.

Etude Music Club, 27 members, pupils of Mrs. Nona Coovert; motto: "Practice makes perfect"; colors, red and green; flower, Jacqueminot rose. Program ideas are, study of some composer, each member to bring in writing some little item or article; lessons in harmony and sight reading, with musical selections and games. Most of them take THE ETUDE.

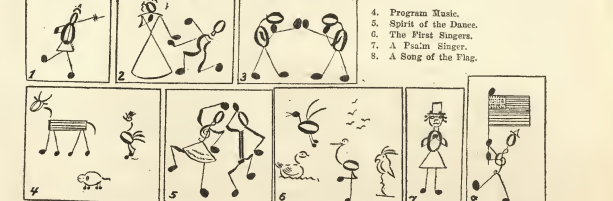
Clifton Musical Club, 20 pupils of Miss Helen Claire Rue; colors, black and white; motto: "C♯, B♯." Studies lives and work of great composers.

Etude Music Club, 30 members, pupils of Mrs. I. R. Sharpe; motto: "Stop, look and listen"; fee, 5 cents a month. Studies composers and their works; finds helpful hints in THE ETUDE.

Etude Music Club, Weyauwega, Wis., second year, meets every week; gymnastics, musical games, blackboard work in terms, notation, etc., musical puzzle stories, etc.; compositions are played from memory; vocal music is also used; little essays on composers are written for prizes offered by the teacher.

Etude Music Club, pupils of Miss Parmley and Mrs. R. H. Kent; colors, blue and white; motto: "Always B♯."

Chaminade Club, pupils of Mrs. Meade; motto: "Practice makes perfect"; colors, lavender and white; music and readings from THE ETUDE.



The Etude

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I THINK we are too ready with complaint
In this fair world of God's.
Be comforted!
And like a cheerful traveler take the road,
Singing beside the hedge! What if the bread
Be bitter in thine inn, and thou unshod
To meet the flints? At least it may be said
"Because the way is short, I thank Thee, God."
—Mrs. Browning.

THE RECITAL season is at hand. Pupils are beginning to prepare for appearance on the stage, a trial that calls heavily on self-control. Teachers should do all that is possible to help nervous pupils, especially to prepare them by playing in semi-public recitals, before other pupils, at class meetings or little social entertainments. A formal public recital should be preceded by several private rehearsals at which the young pupils will be coached in everything that is expected of them at the final recital, walking onto the platform, the little bow or curtsey that may be used, at pleasure, seating one's self, beginning to play without abruptness and in a self-controlled manner, rising from the seat and leaving the platform, etc. Careful training while the player is young will be a great help when she is older. Young children can thus be accustomed to playing in public without embarrassment.

* * *

THE ETUDE has printed, from time to time, the views of teachers of experience in recital giving. It is fair to say that quite a number of persons whose opinions deserve consideration, are skeptical as to the value of pupils' recitals. They advance strong reasons in support of their position. But what is a teacher to do if a competitor makes a strong card of his pupils' recitals, and is successful in using them as a means of drawing pupils? There is no recourse but to follow suit, apparently.

It is right here that other teachers come to the front, and say: Do as the other teacher does, but do better. Make your pupils' recitals more attractive; introduce some program novelties, some feature that shows that you will not stay in the beaten track. And how much better the children are pleased. Is not that a gain in itself? A child who will have but an indifferent interest in preparing a piece for public playing, will become enthusiastic if assigned a part in a little drill, action song, play or tableau. It is in cases like this that the value of a journal for teachers comes in. THE ETUDE, in the course of a year, gives a number of program suggestions, which teachers should apply. Various conditions should be taken into consideration, the season of the year, the tastes of the audience, the number of pupils, instrumental or vocal selections, or both, decorations, programs, etc.

* * *

MAY, the fulness of springtime, is certainly a month for recitals by children. Flowers are available for decoration, the children can be so beautifully and yet simply dressed, the air is fresh, sweet and invigorating; everything lends itself so well to make a charming and appropriate setting for the dear children's work.

Do not cut out your recitals because they have been monotonous and a bore hitherto. Give the matter study and time. Work out some novelties of your own; consult back numbers of THE ETUDE, draw on your friends for help and suggestions, and make up your mind that your recital shall be as pretty and interesting to your patrons as you can make it by earnest and enthusiastic attention.

* * *

DOUBTLESS a number of students, and teachers as well, have been pondering the question: Shall I go to Europe this summer for study? The position of THE ETUDE on this question is, we think, the correct one. Go abroad to study only after you have assured yourself that you can not get what you want at home. All our large music centers have first-class American and foreign teachers, the latter drawn from the very same class as the teachers with whom you would probably study abroad. Could we have a true report from every American man or woman now studying music abroad, we should be surprised to know how many of them are studying with mediocre teachers, in no sense the equal with available home teachers. Leschetizky, Godowsky, Mosskowski, Marchesi, Sbriglia, Lamperti, Lilli Lehmann, d'Albert, etc., can give time and attention to but a few pupils, and Americans must compete for acceptance with students of other nationalities. The rank and file of American pupils must be content with second-rate teachers, to whom they may be obliged to pay more than second-rate prices. Do not go abroad unless you have absolute assurance of being received by the artist with whom you wish to study.

* * *

"WE must have our pupils' attention; we must have their interest." So the educators in music tell us. Suppose we go a step further in the consideration and seek means to arouse attention. Some teachers command "attention" like the drill sergeant. They frequently get it. But it is not voluntary, thus defeating some of the expectations of the teacher. Attention by order is rarely attention with interest, which is the condition most desired. Other teachers obtain attention by an indirect means, yet one that is psychologic and therefore effective. They apply the principle "knowledge begins in wonder," and excite the wonder of their pupils by one means or another, and with the result that the latter become keenly alive to the subject in hand and give the most interested attention that any teacher can ask. How long this attention shall last depends upon the teacher's power to keep the spirit of "wonder" among the pupils. When a boy or a girl begins to wonder about the music lesson, results are sure to come. The teacher then should give more thought to helping pupils to the correct frame of mind and not think that to command "attention" is sufficient. Make pupils exercise their own minds.

* * *

MUCH has been written, said, and done for the assistance of the American composer. Perhaps, in no other country has the patriotic element been so strongly worked as in this land. And this had a good reason; for there was a time, a quarter of a century ago, when the attachment of a commonplace American name to a composition was enough to secure its rejection by most publishers, and if published, was enough to cause it to be slighted by the buying and performing public.

But by the efforts of certain patriotic associations of musicians, the Music Teachers' National Association, and especially by the high musical value of the works of such writers as Paine, MacDowell, Buck, Foote, Kelley, Bench, Smith and a score of others, music is now bought by amateurs and placed on programs for its own intrinsic value, not for geographical reasons.

This is more particularly true of music in the smaller forms. The larger ones still have to fight the prejudice against American compositions. And there is some reason for this in the fact that of the greatest masters none have been Americans. Had Tchaikovsky, or Dvorak, Brahms or Wagner chosen to be born in America, this condition might not exist. But, as it is, the composer of a symphony or concerto has a hard time to get it performed in his own land, if he be an American.

There is a society in existence whose purpose is to exploit American compositions and its ramifications are far-reaching. But it pays attention almost exclusively to the smaller forms and has a penchant for folk-music and structures built on times of real or alleged native origin. It is doing a good work in still further impressing the amateur public that the American composer is a worthy individual and is turning out work that commands respect.

Recently another society was established that had its beginning in New York, one that has a different purpose, in that it does not lean to the native folk-music or aspire to establish a national school. Its purpose is more general and more musical, in that it aims to bring to light by publication and public performance music in the larger forms—that class of music for which there is the least demand, which is the most expensive to print,—and incidentally which takes the most brains to construct.

This association, called the New Music Society of America, is not confined to composers who ally themselves for the purpose of exploiting their individual compositions but is wider in its scope. Naturally the musical element predominates, but the society also includes plastic artists, publishers, literary men, merchants and cultured capitalists. It aims to exploit music not because it is American but because it is worthy of a hearing. The Manuscript Society of New York has been doing a good work in this regard, but it is confined to composers and aims for a single hearing of the works of its members. The New Music Society is wider in its field and in its membership and is worthy of all success, as are the other organizations for the development of American art.

It took Germany seven hundred years to produce a Beethoven. In one hundred America almost has arrived at the point where Germany now is, and in another century it may overtake the older land, who can say? But there will need be used every influence that can be brought to bear on the artistic education of the people. For it takes a thousand cultured musicians to produce a good composer and a thousand good composers to produce a great composer.

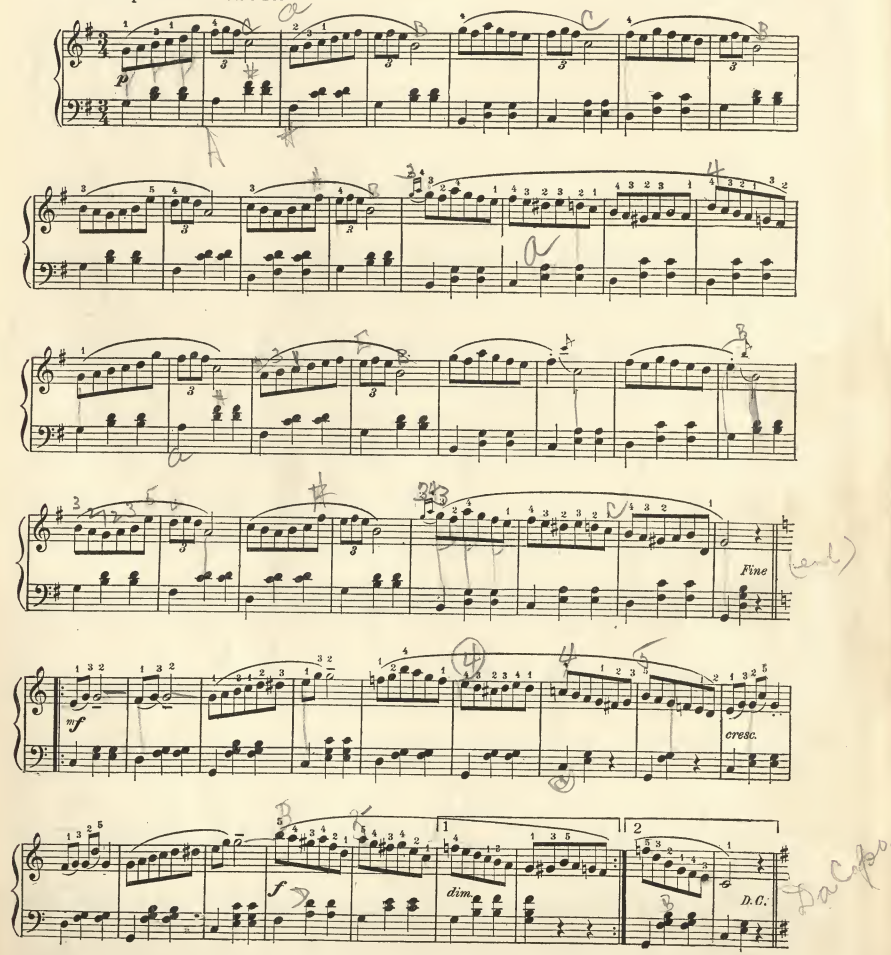
Just now America is in the beginning of the era of producing good composers. Perhaps there are half a hundred names that could be included in a catalogue of such. Of course there are hundreds who do a little writing of more or less merit, sporadic attempts that do good only to those who practice such. They gain the technic by this experimenting, but, when they get the technic, have nothing to say.

Some day out of the wealth of commonplace compositions there will be evolved a writer who will combine sentiment, technic, and originality in such proportions and in such prominence as will entitle him to the term "great." But before that day arrives the thousand good composers must be encouraged in every possible way, by private word and by public hearing, that from this myriad-headed individual there may spring a genius worthy to represent the New World side by side with the best representatives of European art. Every society for the encouragement of American composition, every American name on a program, every recital of American compositions brings the day nearer when America can take her place in the front ranks of musical creativeness.

CARNATIONS

VALSE IMPROMPTU

J. TRUMAN WOLCOTT

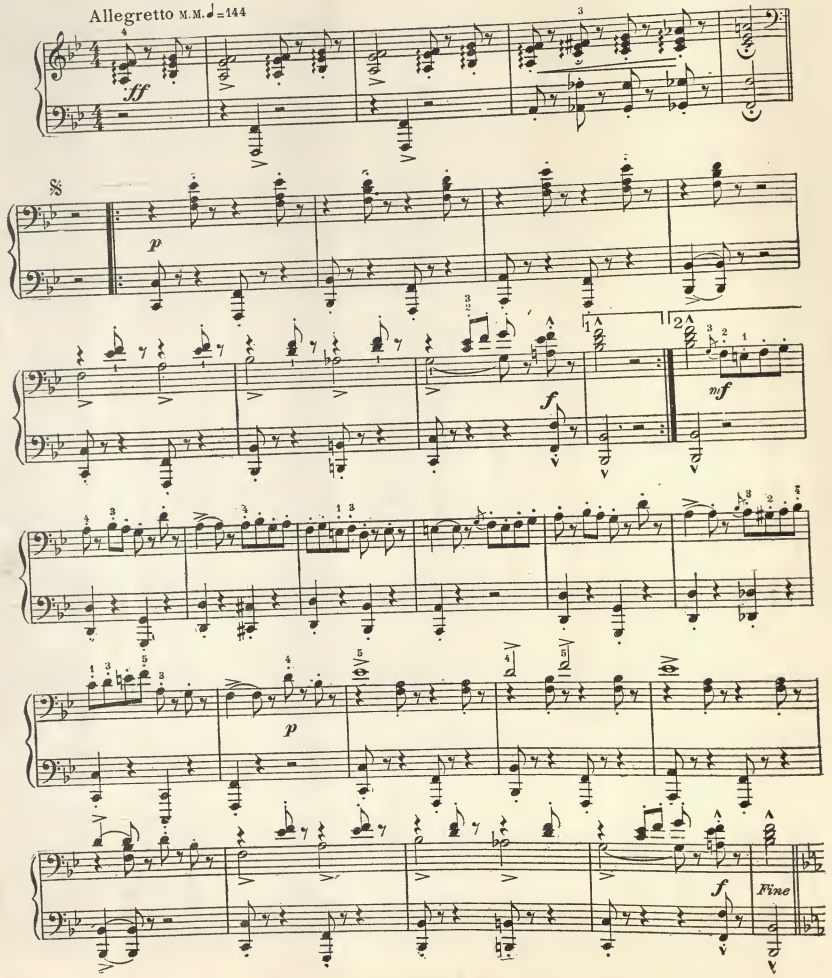


March of the Flower Girls

LE PAS DES BOUQUETIÈRES

Arr. by Preston Ware Orem. SECONDO PAUL WACHS

Allegretto M.M. ♩=144

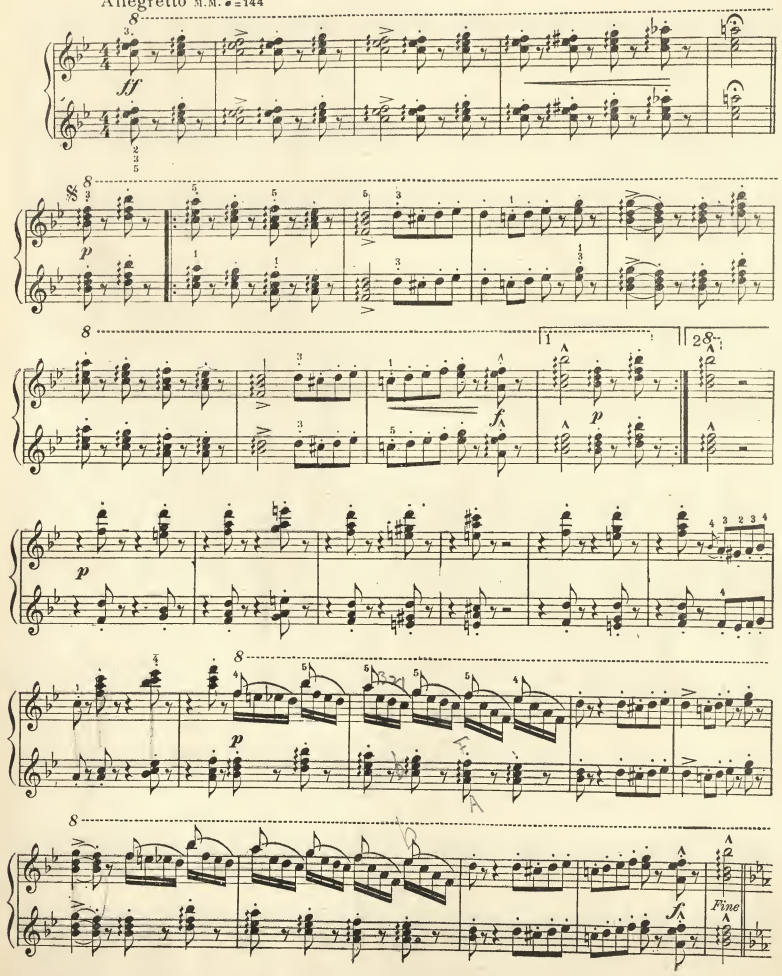


March of the Flower Girls

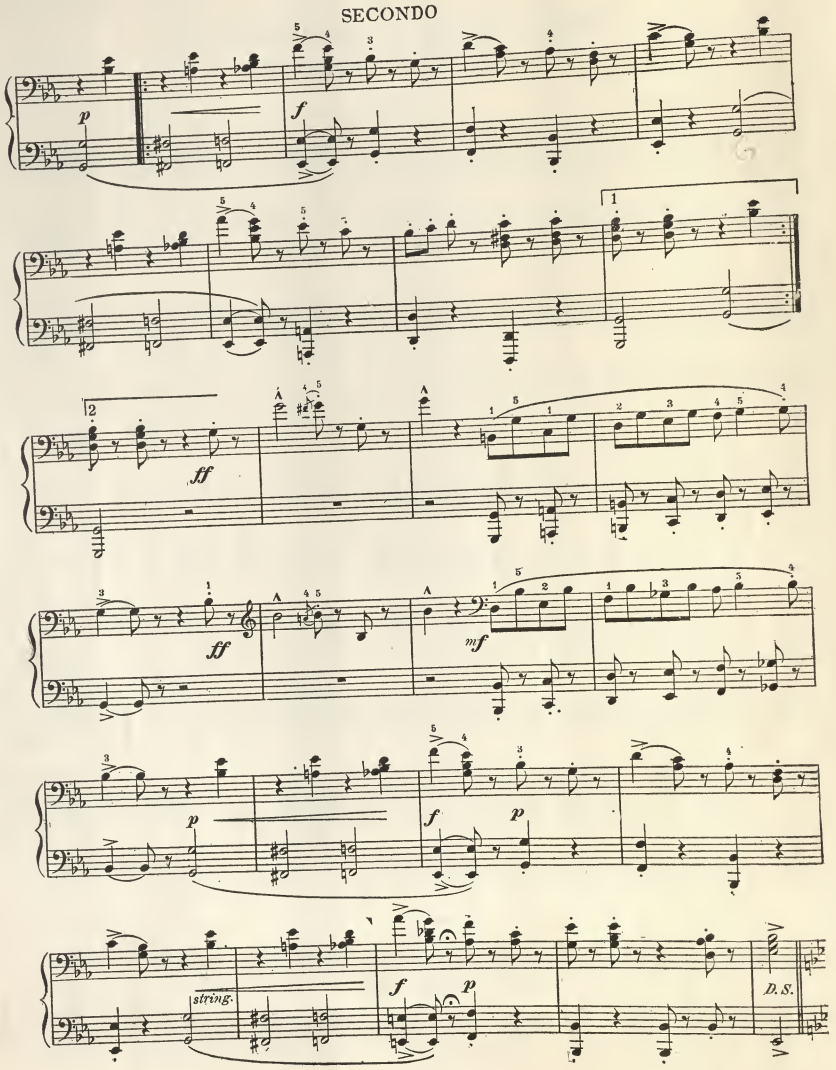
LE PAS DES BOUQUETIERES

Arr. by Preston Ware Orem. PRIMO PAUL WACHS

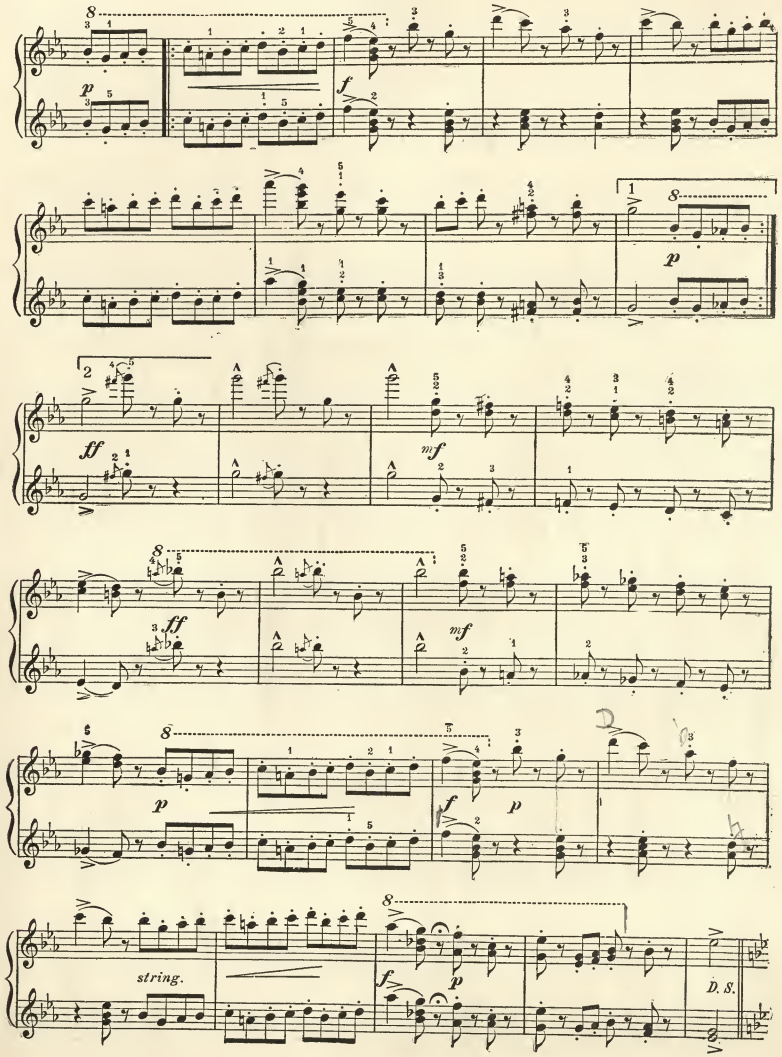
Allegretto M.M. ♩=144



SECONDO



PRIMO

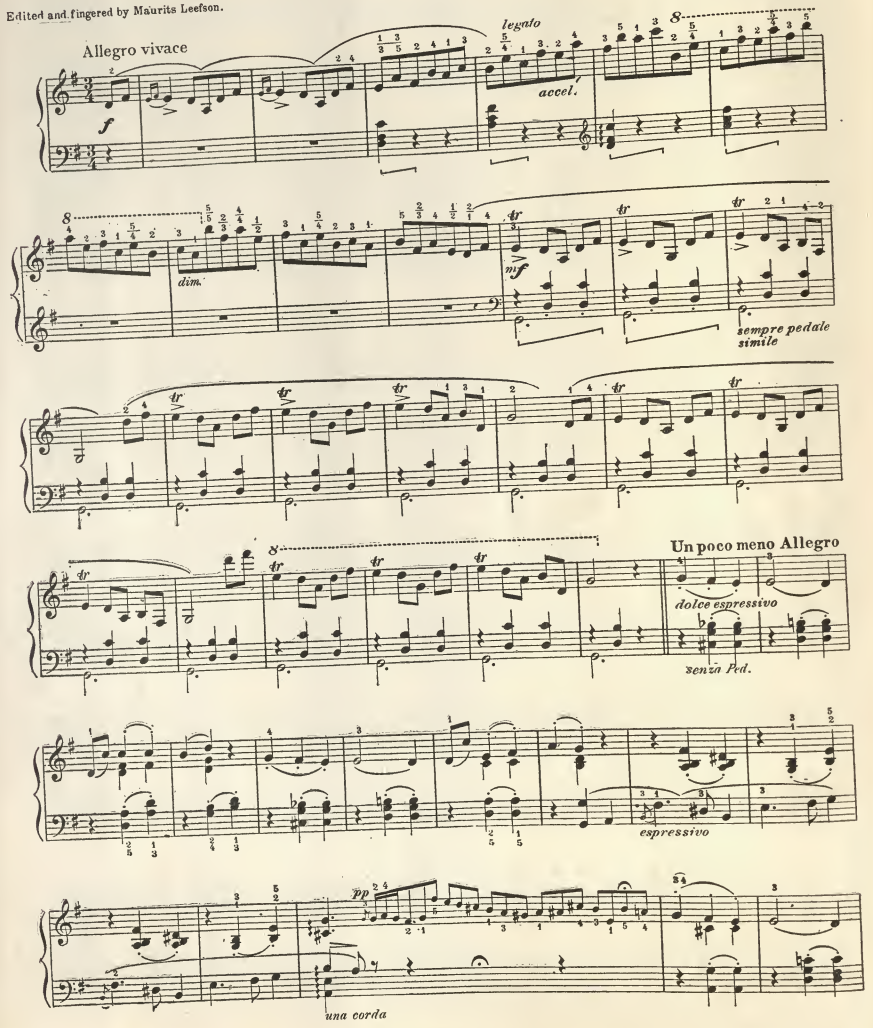


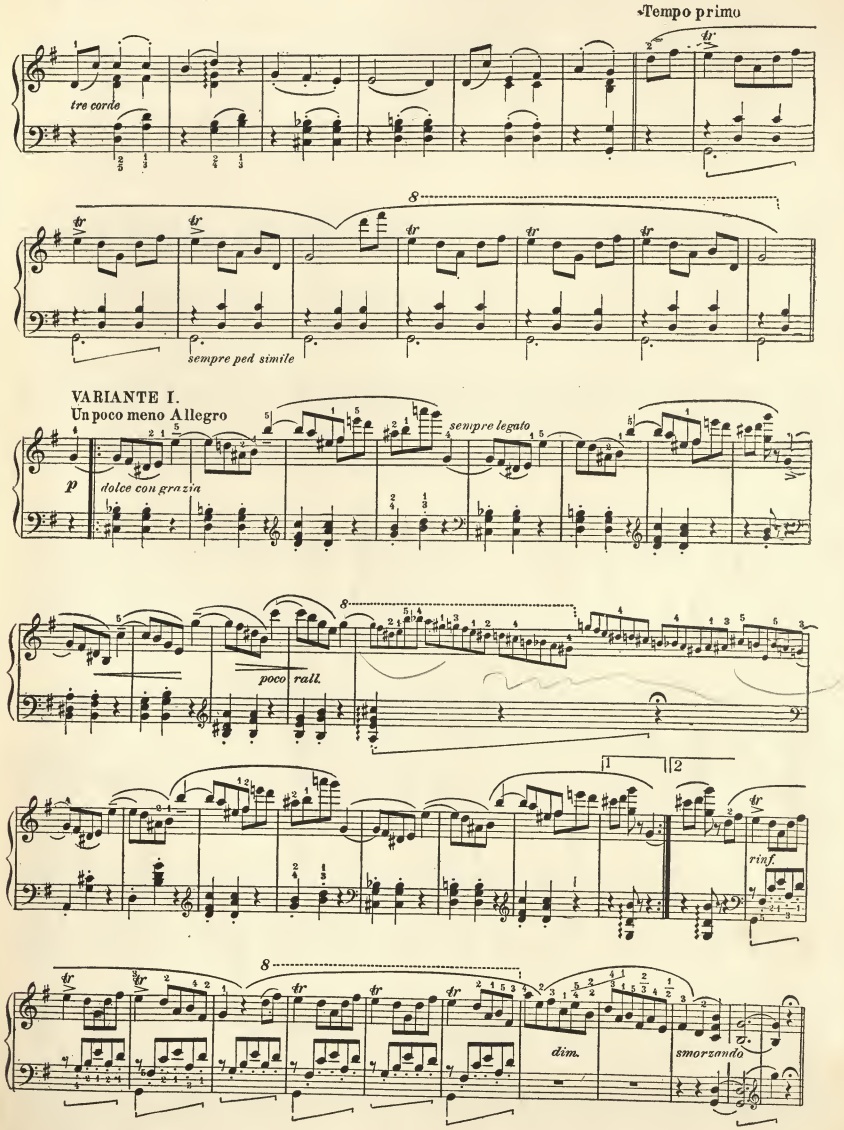
THE MAIDEN'S WISH

F. CHOPIN

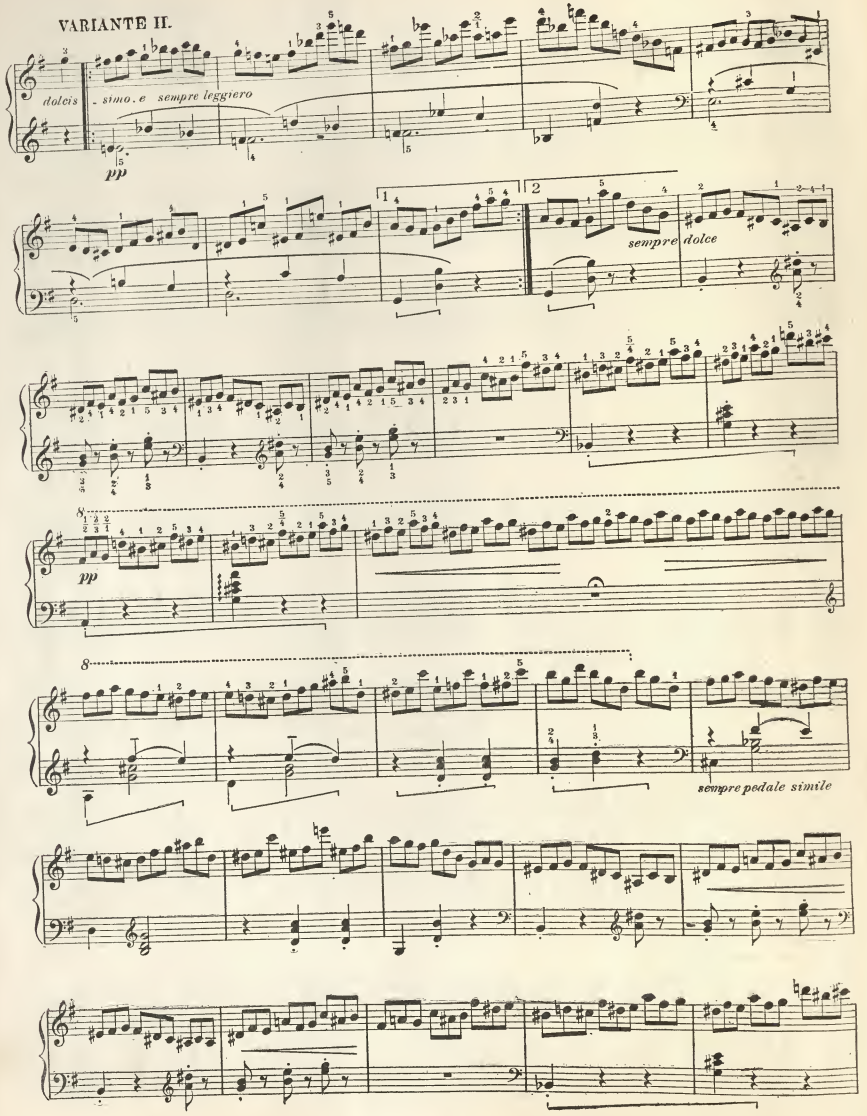
FRANZ LISZT

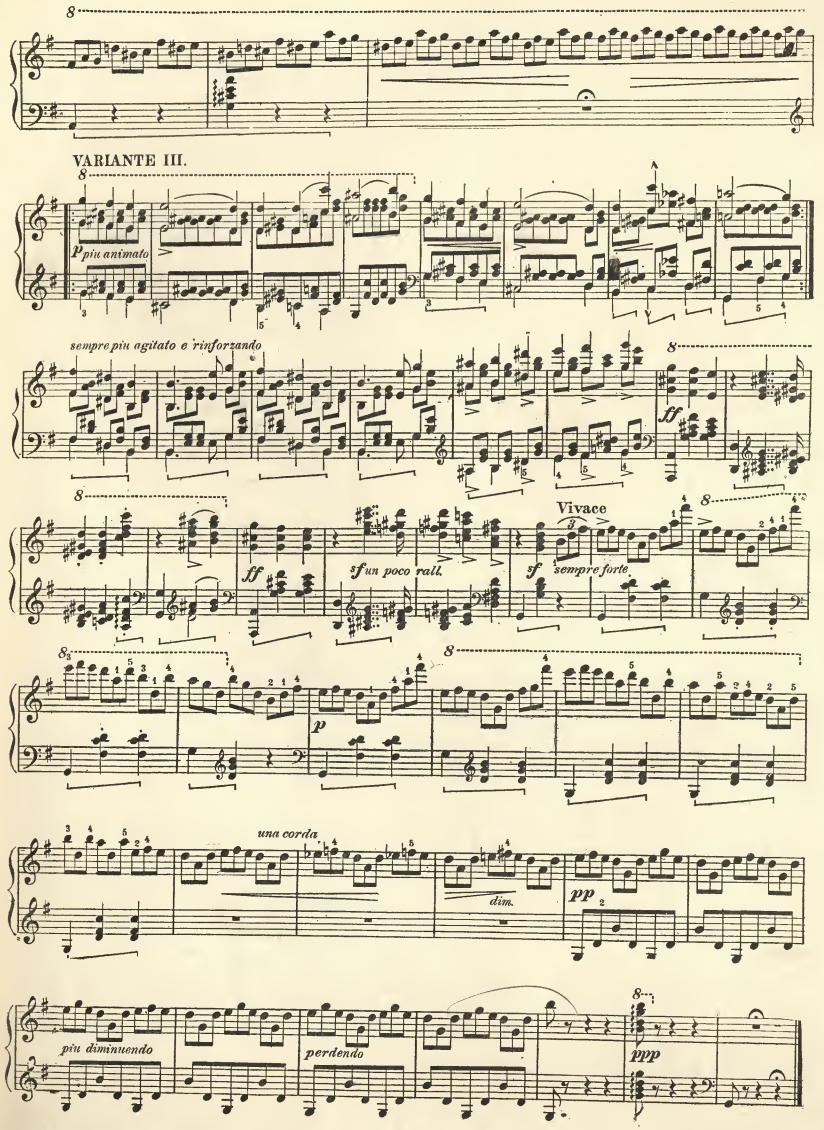
Edited and fingered by Maurits Leefson.





VARIANTE II.


dolcis - simo. e sempre leggiero
pp
sempre dolce
pp
sempre pedale simile

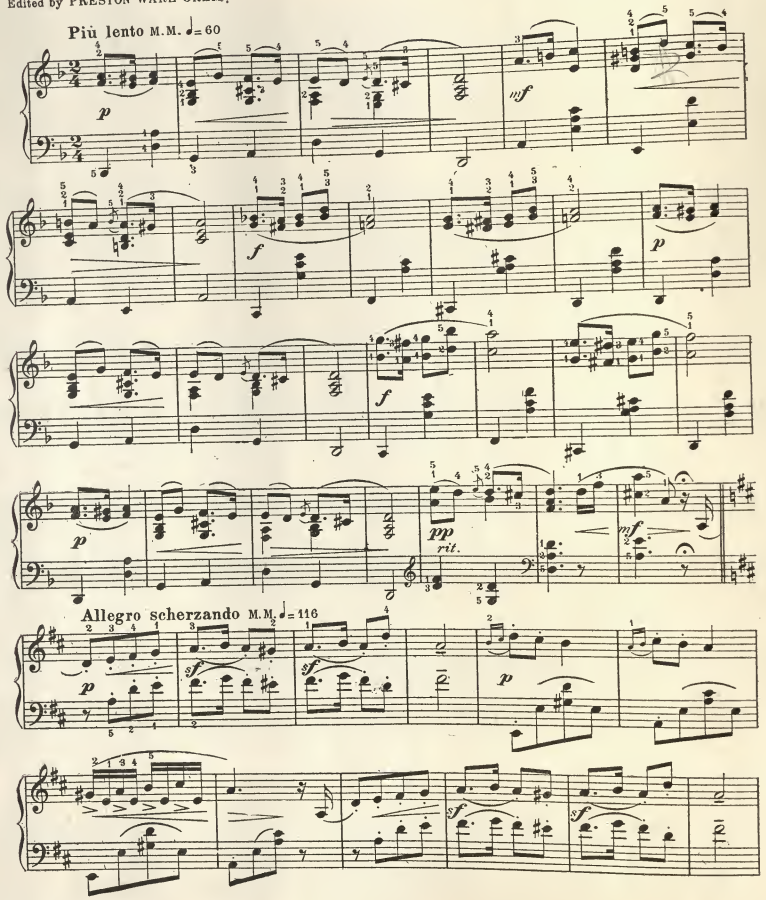

VARIANTE III.
Ppiu animato
sempre più agitato e rinforzando
ff
Vivace
ff
sf un poco rall.
sf
sempre forte
p
una corda
dim.
pp
più diminuendo
perdendo
ppp

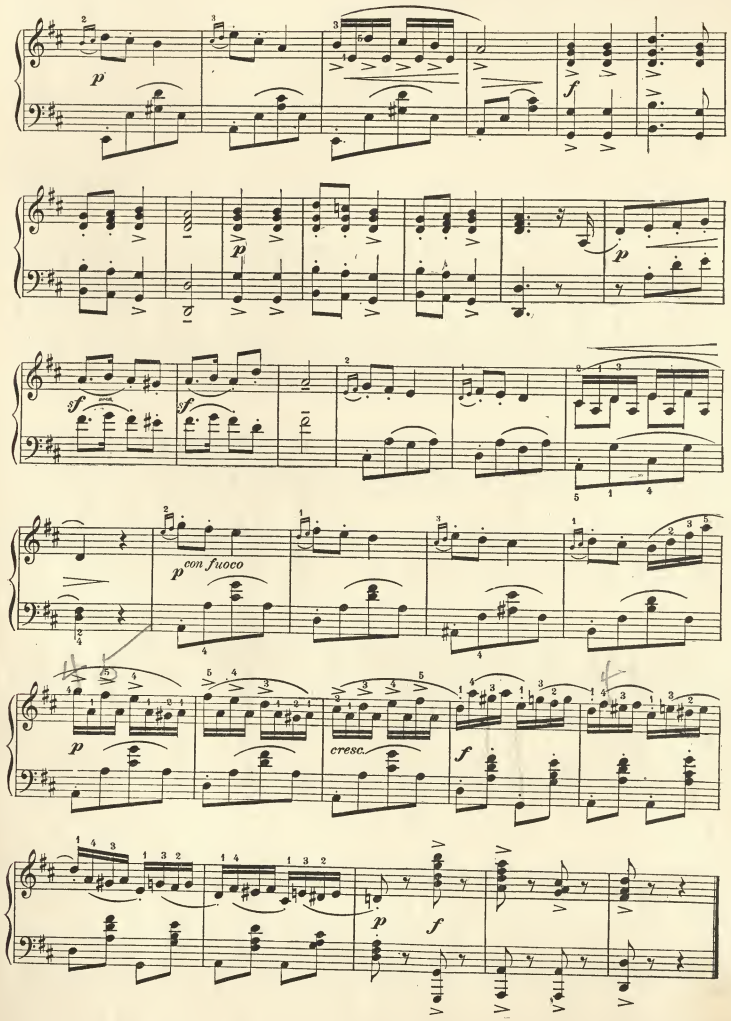
Hungarian Gipsy Dance

CZARDAS

GEZA HORVÀTH, Op. 83, No. 2

Edited by PRESTON WARE OREM.

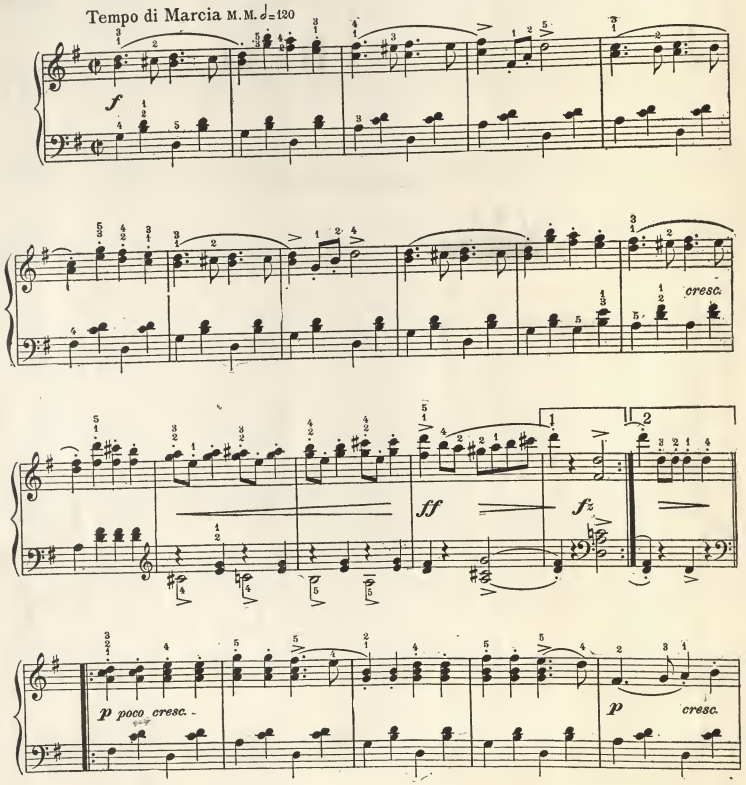


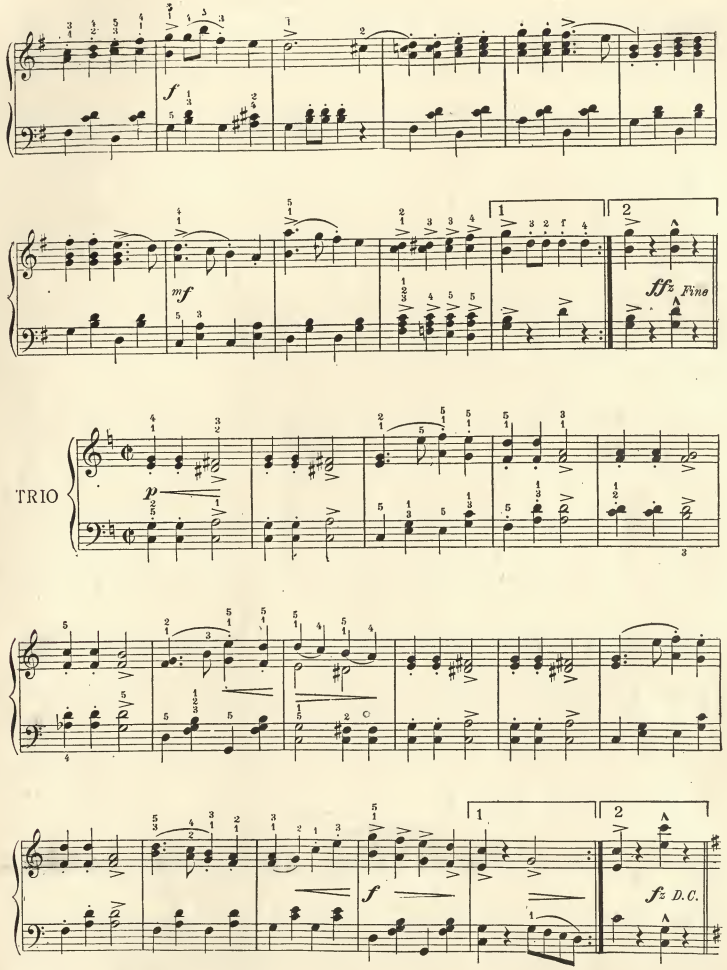


CLASS RECEPTION

MARCH

CHAS. LINDSAY





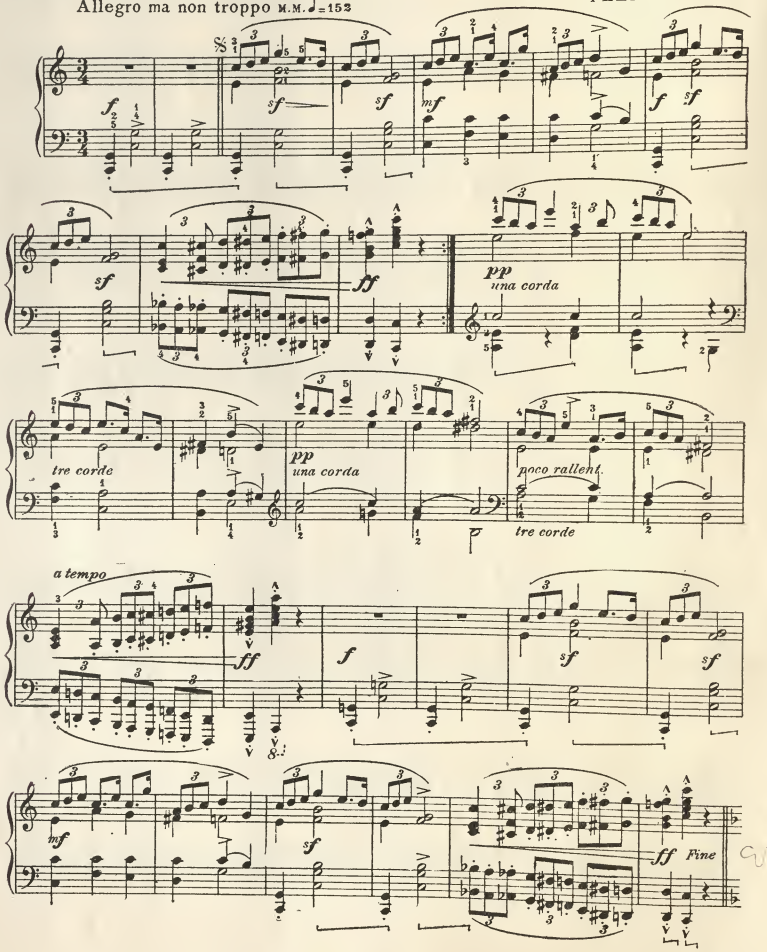
MAZURKA

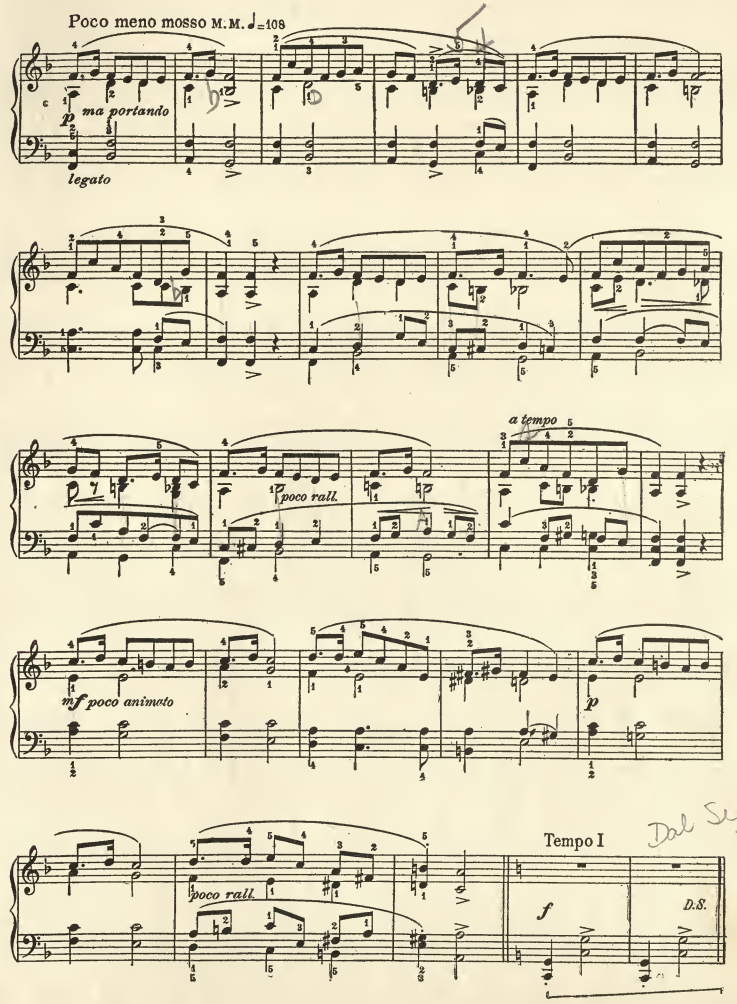
No. 1

NEW EDITION,
revised by the composer.

FELIX BOROWSKI

Allegro ma non troppo M.M. ♩=152

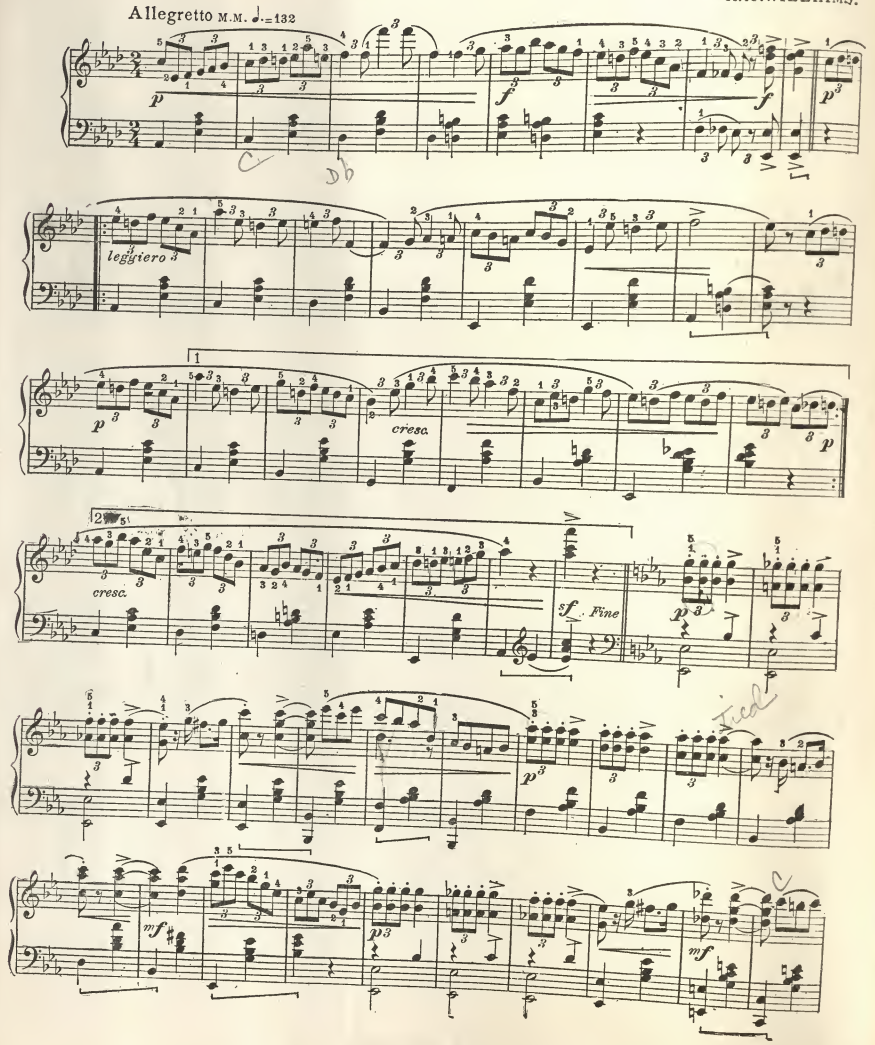


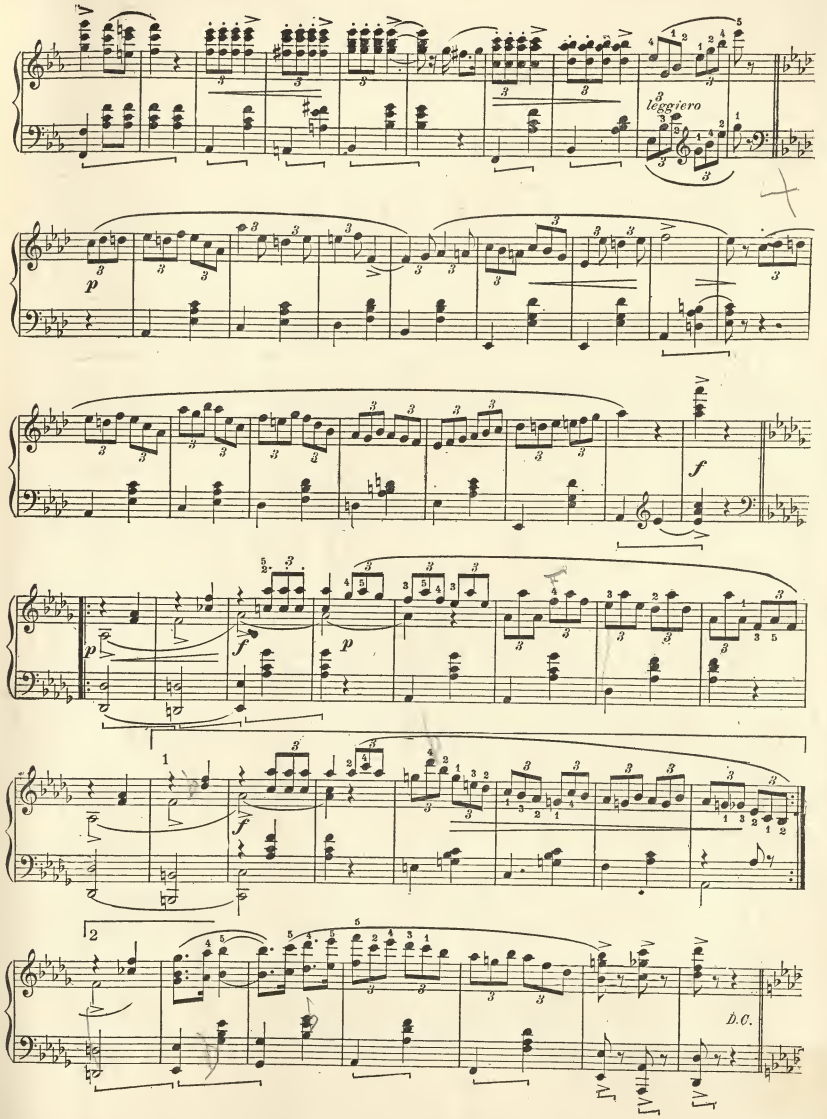


CINDERELLA

GRACEFUL DANCE

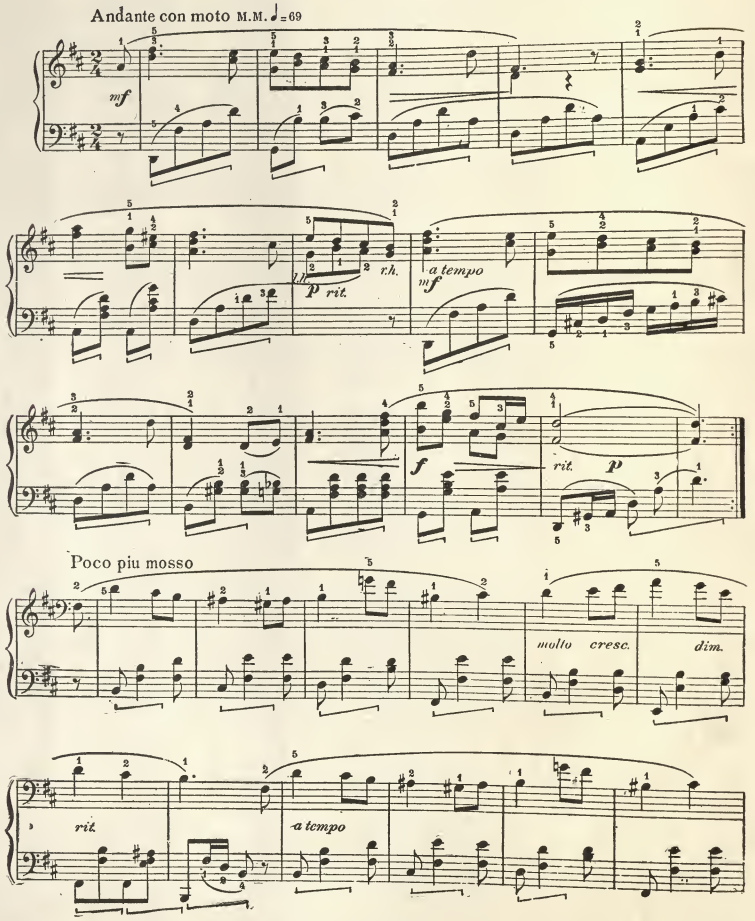
H. A. WILLIAMS.

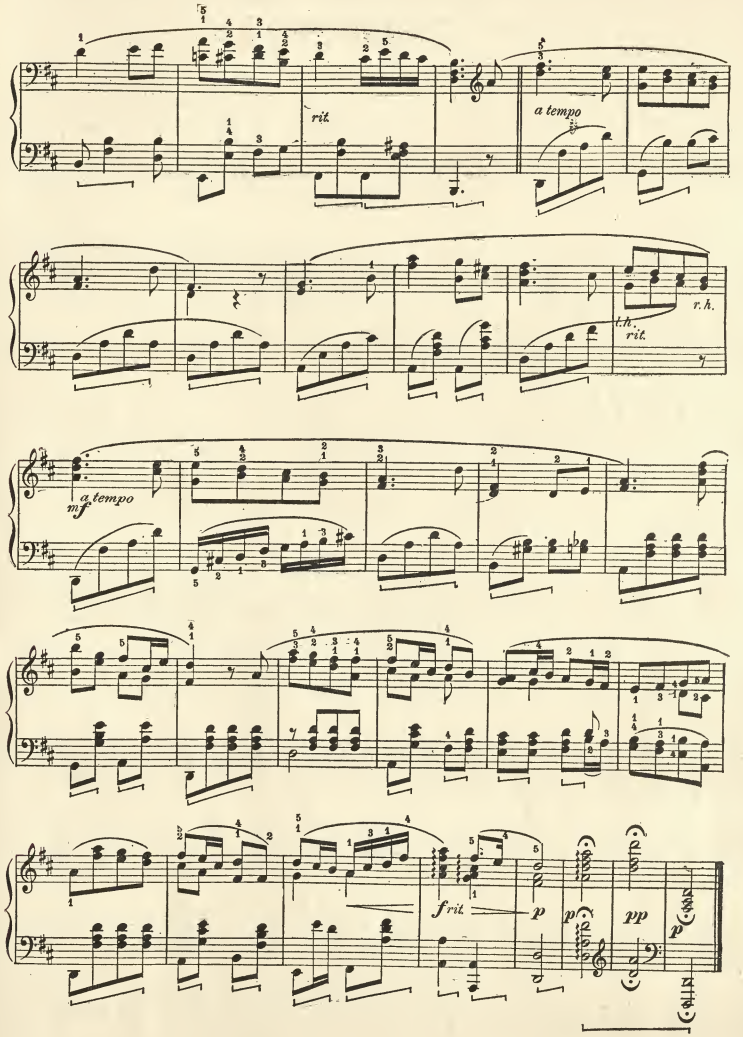




TENDER MEMORIES

ALLEN H. DAUGHERTY.



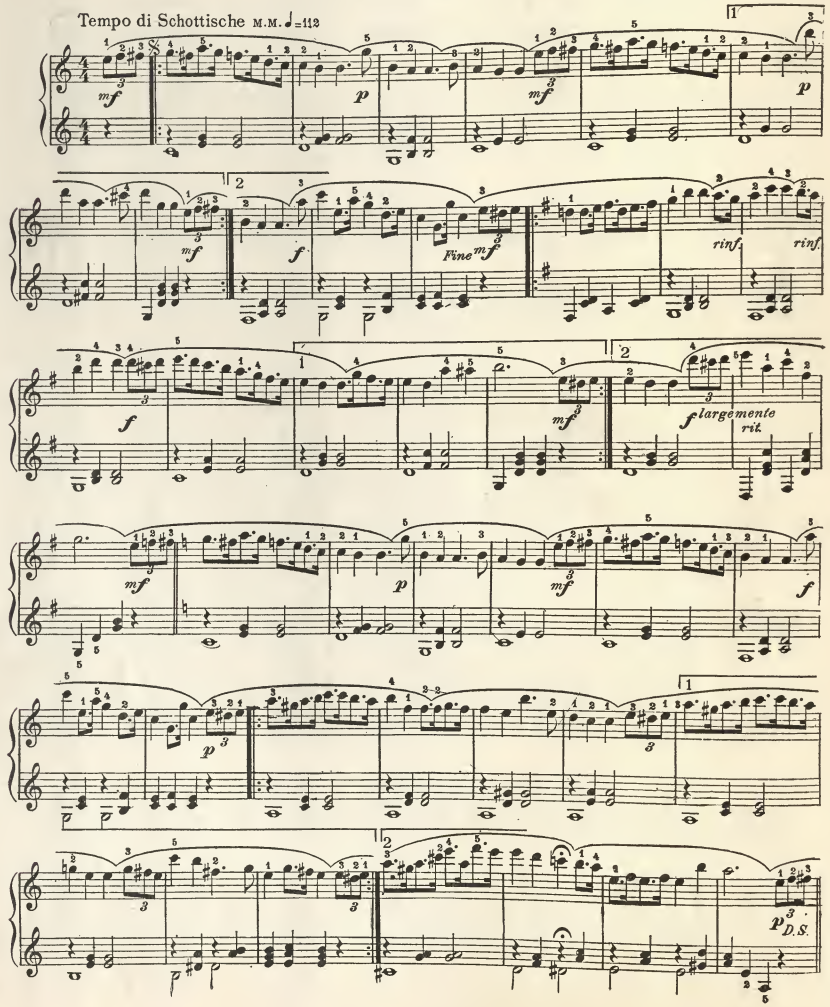


To Bertha Becker

HANS AND GRETCHEN SCHOTTISCHE

HÄNSEL UND GRETEL

LEO OEHMLER, Op 76, No.4



VOCAL DEPARTMENT

Conducted by H·W·Greene

GOLD BEADS.

A gentleman living in New York City, noted as much for his culture as for his wealth, arranged to give a dinner at his home one evening to four of his young men acquaintances. His guests, who belonged to his own set socially, were the sons of some of his business friends. It had been one of the principles of this man's life to interest himself in and associate much with the young. He said it gave him pleasure as well as courage to identify himself with youth, and he also aimed to make these occasions as much of an uplift to them as possible. The conversations at these times were mainly directed into wished for grooves by the tact of the host.

At the close of the dinner cigars were brought forward and passed to the guests. To the surprise of the guests as well as to the greater surprise of the host each of the young men declined the proffered "smoke."

The circumstances that four young men, all of whom were typical of the modern successful business world, dining together did not use tobacco was so unusual that it could not pass without comment. So after lighting his cigar the host said, "If I am not mistaken some of you have used the weed, have you not?" After their various replies he added, "I am a little curious as to the influences which worked to induce you to give it up. Suppose you tell me about it;" then turning to the young man at his right he said, "Frank, we will begin with you."

"Well, sir, it was like this. My father told me, at the age of eighteen, that if I would not smoke until I was twenty-one I could go to any store in New York and purchase any watch I desired and send the bill to him.

"He was afraid it would undermine my health, and felt that at twenty-one I would be better able to combat any ill effects. I have this to show for it," taking a fine watch from his pocket. "While the deprivation at first was great, I soon came to regard smoking as merely a vicious habit, and not wishing to become enslaved to anything, have never resumed."

"Very good," said the host, "and now, Tom, how was it with you?"

"O," replied Tom, "there is nothing of interest in my case. My mother objected to smoke in the house, and I decided if there was anything in the world not good enough to have in my house I would have none of it, so I quit."

"And you, Harry?"

"My story is a longer one. My father is a New England bred man, who believes that young people should be taught the value of money before having too intimate an acquaintance with it. Following his theories he gave me rather a small allowance with which I must provide for all personal needs. I was studying singing at the time. Since singing could hardly be classed with personal expenses, he paid for the instruction, but made no provision for music and books.

"My teacher impressed upon me the value of possessing, in well-bound form, the best editions of the classics, and in order to secure them I found I must curtail somewhere. Not being able to keep up appearances and spend less in that direction, the only thing left seemed to be cigars. I was smoking an expensive brand and enjoyed them greatly, but there seemed to be no choice in the matter. So I laid aside the tobacco money and devoted it to music and music books.

"You would hardly credit it, but I have all of the best modern operas, the oratorios, the fine editions of Schubert, Schumann, Brahms, Franz, together with many and various less widely known composers, bound in flexible leather, and money waiting my decision as to further additions. Also many valuable books of reference. As my appetite for smoking decreases, my desire for a well-appointed library seems to gather strength, and I have about decided that the scheme, while no longer a necessity, is a good one and worth pursuing."

The host then turned to the other young man and said, "I presume your experience is somewhat similar to the others, Louis, but we would like to hear about it."

Louis smiled and said, "Yes, and no. You see my father is not as well fixed as he might be, and his money is so tied up in his business that the children are denied the unnecessaries of life up to a certain extent. One of my sisters asked father for some gold beads, saying that all the girls in her set had them and she felt queer without them. He replied, 'There are five of you girls, and that means five strings of gold beads. It is quite out of the question.'

"I overheard this little dialogue, and as this was a favorite sister, thought over the matter of gratifying her. I had a friend in the jewelry business next door to the bank, and inquired the price of the beads. He replied they usually came in strings of sixty and good ones cost $30 a string. It was rather more than the salary of an assistant bank cashier would permit, and I asked for time to consider.

"I was then limiting myself to six cigars a day for which I paid fifty cents. It finally resolved itself into a question of six cigars or one gold bead a day. So I asked my jewelry friend if I could get them one at a time. He smiled and said, 'Anything to you, Louis.' So every morning on my way to the bank I stepped into the store and exchanged a half dollar for the bead.

"This was two years ago. All the girls are wearing their gold beads and I enjoy their pleasure quite as much as I did the cigars, and the scheme worked so well that I am still putting aside the fifty cents a day against their next little extravagance."

There was a moment or two of silence which was broken by the gentleman who sat at the head of the table, saying, "I am greatly pleased with the result of my question. To be frank, I had expected something quite different. 'Dr.'s orders,' 'smoker's heart,' 'filthy habit,' or something of the sort, but each of you have relinquished the habit in response to more or less worthy impulse. If I had my way all of this protest made against tobacco, would be on the high ground of expediency rather than hygiene. The way I would educate the young would be to fully equip them with the ability to estimate comparative values. The prevailing note in modern life is selfishness. The comment of the man who deliberately abjures tobacco for the sake of a musical library, is sure to carry weight. He has made equipment the first consideration. Such a man must succeed, and as to you, Louis, with your gold beads, and Tom, with your mother's sensitive nostrils, and Frank, with your Tiffany watch, you have given me a lesson in young American manhood which I shall always recall with pride and pleasure."

The Editor of the Vocal Department is not addicted to preaching or moralizing, but the central points of the above story are facts, not fiction, and they are given here, confident that they contain a suggestion of value to many young men who are striving to advance themselves in vocal music, quite apart from the much discussed question as to whether tobacco is injurious or not.

VOCAL LITERATURE.

The claim that "He who runs may read" applies only to the stuff that is written for him to read who runs. He who runs, cares only for headings, that little "off the top," which fully satisfies the man whose busy legs are mounted by a lazy brain. The "Short Story" disease which has been condoned as one of the necessities of our exacting modern life is the logical result of feeding a formula as vicious as that quoted above.

There are indications that the reading world is approaching a crisis comparable in a way to that which faces society—socialism, socialistic tendencies as understood by those who properly estimate them, comprehend a peaceable revolution of society to the end of its betterment.

The reaction from the short story is being encouraged by quite as earnest a brotherhood of literary socialists. They seem to have resolved that the battle shall ultimately be decided by mere force of numbers. The book market therefore presents an interesting spectacle.

The multiplication of books really worth the reading in forms that are not only convenient but cheap, is rapid; covering science, art, nature and endless practical subjects, all sweetened to suit the taste of the unregenerate reader. It is not surprising then, that not only the short story but the popular novel as an ally, are massed against this formidable adversary. This is the age of specialties, each of which builds up its own literary fortifications and they are to be found on the side of the socialists who are aiming to overwhelm the impractical imaginary blood curdlers and moon chasers. There can be but one result in such a conflict. It is not that the dwellers in the woozy valley will be annihilated, but they are rapidly becoming differentiated as a class, and will sooner or later be compelled to take a stand with one of the groups, and will be estimated and respected accordingly.

Unfortunately vocal literature is yet in its teens. It can hardly be said to be numerically strong enough to make the much derided "Corporal's Guard;" but we must face facts, and even though a small company we must be found on the strong side. Once before I have urged the American singer and singing teacher to cultivate the habit of "writing it down." It will probably be of no value at first, but put it on paper and compare it with the material you read. Compare it with what you wrote on the same subject the time before. Do it a third time, and then destroy all three. You cannot destroy the gain you have made in expressing yourself. You cannot write three times, twice, or even once on a subject and not know more about it than you would if you had not written at all. If you pursue this course with a purpose you will be surprised some day, reading another writer's essay on a subject you have been treating to find that some, if not all of your deductions are sounder than those of its author. You will become encouraged and say to yourself, "That man's argument is weak. I believe I'll refute it;" and the next thing that occurs will be a letter to the Vocal Editor of THE ETUDE. Somewhat as follows:

Dear Sir:—

Enclosed find herewith an article which is the result of my observation and experience. Thinking it may interest your readers I send it to you for examination; also stamps for its return if not available.

Your truly,

If it contains an idea worth printing and the idea is well expressed, it will appear in THE ETUDE. If the ideas are good but badly expressed the Editor of the VOCAL DEPARTMENT may edit and print it. If it is the old, old story of, "How I teach this," and "my pupils do so," and "my method," and "how to breathe," etc. etc., it will be returned. Lean platitudes are not vocal literature. You will find us quick to encourage you in well doing.

A most gifted artist recently said, "If a musician has a pen there is hope for him," which saying is trite and deserves to be so displayed that it shall obtrude itself upon the attention of every thoughtful teacher and student.

Four of the best paid literary workers in America are musical critics for New York daily papers. One of these men received his initial training in the office of THE ETUDE. These men must sooner or later pass off the stage. Who shall succeed them—and why not you? But not without special training.

The deep insight into the relation which the pen bears to progress comes only to those who are hungry for influence; and have the discernment to realize, that in our art, influence must be a synonym of uplift. He who wields the iconoclastic pen in music finds no audience. But he who weighs and sifts and purges, to the end that the world sees more clearly why *this* is true and *that* is false, is not only a power for good, but can turn that power into money, which, as a secondary motive, is entirely worthy of his consideration.

CONCERNING THE ENGLISH STUDENT OF SINGING.

BY GEORGE CECIL.

Many an American student of singing wishes to know what awaits the successful young English singer; how does the outlet for talent compare with the opening in America; and is the British church choir a mine of wealth? "What about concerts, light opera and grand opera?" they ask, and "what do the teachers do to give their pupils the experience which fits them for the positions they hope to fill?"

* * *

There are two kinds of "successful young English singer"—the artist who, like Santley, John Coates, Fanny Moody and Kirkby Lunn, is fit to sing before *any* audience, and the performer whose aspirations end with oratorio and whose singing pleases the public—but annoys the *connoisseurs*. The former class is, with the addition of Thomas Meux and one or two others, a race apart—so to speak. Amongst the several hundreds of singers who captivate their hearers at "ballad concerts" and at the various entertainments which take place all over Great Britain, not one per cent. sings acceptably, while the majority are not even musical—or shall I say they lack musical intelligence? Nor are beautiful voices any too common in England, though several of our popular singers are blessed with organs of pleasing quality and adequate compass, which they have not the least idea how to use.

* * *

The singer who is an *artist*, who can sing the music written for his (or her) particular class of voice without undue effort, and who disdains to truckle to the mob, does not, as a rule, make much money. The baritone who can interpret Schumann and Schubert as does Charles Clark and the soprano who is fit to compete with Nordica—in singing any style of music—have a difficulty in making ends meet. But a throaty, short-voiced tenor pleases those who cannot appreciate Caruso and Rousselière; an apathetic bass whose voice does not carry half way across a concert-hall is preferred to Journet; and the exceedingly uninteresting type of soprano so common to these isles has her supporters. It thus will he seen that the inferior performer is in greater demand than is the competent artist, and that the artistic and conscientious singer has little inducement to pursue an ideal. Should capable artists be engaged for a "ballad" concert, they are expected to sing the utterly worthless songs which are published by the concert-giver, and to sacrifice the graces of singing to mere noise. A more enviable fate awaits the commonplace soprano with an effective upper register, or the bass whose vulgar style does not prevent his getting a fair amount of weight on the lower notes. Favored too are those tenors, contraltos and baritones who have an extensive *répertoire* of rubbish and whose voices suggest quantity rather than quality. For singers such as they are approved by the public, and though they may find the first few rungs of the ladder difficult to climb, their progress is, usually speaking, in accordance with their powers. At the moment, we have a contralto who frequently commands $500 a concert, while our leading bass earns—after some six years of experience—$10,000 a year.

* * *

The male British singer begins as a choir boy:—that is to say, until his voice breaks he sings in the natural throaty manner of the English child. Consequently, when his voice returns, he continues his had practices, and if he has with his adolescence developed temperament, he is fairly certain to add forcing to his faults. The public, however, accepts him at the valuation fixed by his agent; if the astute manager "bills" him as "the greatest of baritones," the patriotic critic who is, with about two exceptions, incapable of discriminating between good and bad singing) seriously advise Battistini to look to his laurels. Let an equally modest performer he advertised as "the coming tenor," and half the silly women in England flock to his recitals. The female singer usually commences as a Calvé of the fireside. She enchants the home circle with her artless rendering of "The Lost Chord" and "Violets;" when her hair is put up she is handed over to the tender mercies of some incompetent voice-producer; and by the time she is twenty her friends advise her to face the ordeal by criticism. Being quite unprepared, she naturally delights the reporters—who speak of her in more or less glowing terms, according to their command of English. If she is pretty, she has little difficulty in getting her photograph accepted for reproduction in the society papers, and if she is shipwrecked, or the doorstep will be monopolised by "representatives" from the different newspapers, each anxious to confirm the different reports, each anxious to contribute a lurid account of the mishap. If sufficiently harrowing details are dished up, she may turn the occasion to account by giving a recital, for such is the curiosity of the public that the most unmusical person will attend a concert at which a recently shipwrecked young lady is announced to sing. Having thus enlisted the sympathies of the concert-goer, she can consider herself launched; but should she decline to join the beaten track by adding to her *répertoire* good music, her laudable efforts will not meet with success.

* * *

When the pupil expresses a desire to make a *début*, and to earn money, the singing-master, the agent and proprietor of the concert-hall usually enter into a conspiracy to defraud the aspiring beginner. Says the singing-master to the agent—"I can't get any more money out of my soprano pupil, so she may as well have her way—and give a concert." An "audition" is arranged, and the agent professes himself delighted with the young singer. The former next calls upon the manager of the concert-hall, books a date, and pockets a commission, half of which he hands over to his accomplice. The recital is advertised; tickets are sent wholesale to the press—two or three reporters putting in an appearance; the singer's friends fill a few of the seats—and the agent receives a check for a sum between $50 and $500, according to the means of the concert giver.

* * *

As to light opera and grand opera, the former is no longer known in England. Offenbach, Planquette and Sullivan have had their day:—in the provinces "The Belle of New York" and similar entertainments have ousted "La Grande Duchesse," "Rip van Winkle" and "The Mikado," while the Londoner—whether of the upper-ten or of the rabble—prefers "musical comedies" (so called because they contain neither music nor comedy) which have engrossed the attention of theatre managers for the last fifteen years. As singers are not required for the cast of a "musical comedy," it will clearly be seen that this form of entertainment offers no outlet for the budding Melbas and Plançons. In grand opera, however, the prospects are more rosy. Thanks to the various companies under the Moody-Manners direction, constant employment can he fonnd for those whose *répertoire* includes the various opera rôles. Basses who know the English version of Méfiste, the Landgraf, and the King in "Lohengrin," baritones who have learned Valentine, Mercutio, Escamillo and the elder Germont, and tenors whose upper register enables them to cope with the music of Faust, Roméo, Don José, Eleazar and Manrico, are in request; sopranos who can sing anything from Donna Anna to Arline are welcomed; and the contralto who is able to undertake Ortrud, Amneris and Amneris is equally sought after. The chorus of each company also is a happy hunting-ground for the aspirant for operatic prizes, for Mr. Manners always is ready to promote those who prove themselves worthy the honor. These five companies—together with the Carl Rosa and the J. W. Turner Company—continually tour the country, engagements being made for the complete tour. The singers do not, however, secure exceptionally high salaries. If a contralto is paid $35.00 a week for four performances, she considers herself fortunate; the *primo tenore*, who touches three times that sum for three "shows," is the exception rather than the rule; and the scale at which sopranos are remunerated is of so elastic a nature, that an unfortunate Marguerite may receive as little as $5.00 for singing the ardnous part in question," baritones are the basses and baritones able to save money, since $30.00 is considered (by the *impresario*) a handsome weekly wage for that class of voice. It will, perhaps, be asked:—"Why has no mention been made of Covent Garden?" Our English singers are, with the exceptions already named, better suited to other surroundings. They are not, as a rule, linguists, and their methods are scarcely such as appeal to the cosmopolitan Covent Garden audience. Consequently, those who have developed the necessary compass expend their energy in enchanting the provincials—having failed to please the Covent Garden syndicate.

CHARACTERISTICS OF VOICES.

From the German of Paul Bekker.

BY F. S. LAW.

In the early Italian opera the poet who wrote the libretto was not allowed the free exercise of his fancy; he was obliged to mould his characters into sharply defined types corresponding to the taste of the time. He must have a hero, a villain, a comic personage, etc., among the men, with their counterparts among the women singers; and all were to be provided with parts calculated to bring out their strong vocal points without regard to a consistent development of his plot. Since then such restrictions have been cast aside, but there are still limitations both for poet and composer to consider.

First and most important is the question of voices. The singing voice is subject to other and far more subtle laws than the speaking voice. In addition to the great distinction between the voices of men and of women, each of these two classes is divided into several others materially differing in compass and timbre. These variations are both a hindrance and a help. The freedom of the composer is abridged by the necessity of being obliged to observe the limitations of range; the differences in timbre enable him to secure tone-color and contrast in his *dramatis personæ*.

The history of the opera shows an almost continuous struggle for supremacy between the vocal and dramatic principles. At present the latter has the ascendency, but there are still traces of the earlier taste for purely vocal effects in the employment of voices to exploit their most striking natural peculiarities without regard to truth of dramatic expression. The flexibility of the feminine voice, particularly the soprano, leads to its use in an unvocal, instrumental-like colorature. The delicate timbre of the tenor voice restricts it largely to parts of a sentimental character, while the general manner of writing for it calls almost exclusively upon its upper tones. The bass, from its depth and heaviness, is reserved for the less romantic characters—the plotter, the villain, personages of mature age, etc. Voices of medium range, the mezzo soprano and baritone, are similarly employed.

Before Weber all opera composers adopted this classification of voices as though by formal agreement. In Mozart alone we find several interesting exceptions. In his "Marriage of Figaro," for instance, he conceives "Figaro" as a buffo character and writes his part for bass, though according to universal custom at that time either Figaro or the Count, as principal personages, should have been sung by a tenor. The Count, however, makes a far more dignified impression as a baritone than as a tenor, *vide* his appearance in Rossini's "Barber of Seville." In this he has no trace of the nobleman which distinguishes him in Mozart's work. Furthermore Mozart assigns the two tenor parts to comic characters. More remarkable yet is his arrangement of voices in "Don Giovanni." It is not known whether practical considerations obliged him to give the title rôle to a baritone, but that he did so is proof of fine insight and musical intuition.

No other voice is so fitted for dramatic expression as the baritone. Its very lack of any especial charm of timbre makes it the more capable of fulfilling the composer's intentions. Its range approaches that of the speaking voice; it possesses something of the delicacy and flexibility of the tenor combined with the depth and fulness of the bass. The absence of individual peculiarities calls for especial care on the part of the singer to make up for this want by particular devotion to the dramatic and intellectual requirements of his rôles. We therefore find the most intelligent actors and singers among the baritones. That the tenor enjoys precisely the opposite reputation is common fame. The people of the stage compare the word stupid as follows: stupid—more stupid—tenor!

Mozart's "Don Giovanni" was an exception; in general composers followed the time-honored routine, broken only by Rossini's "William Tell." Beethoven's Florestan in "Fidelio" is the terror alike of the lyric and dramatic tenor. This is solely the fault of the composer in demanding from the voice least able to satisfy him both the flexibility and the variety of expression present only in the most exceptional cases. How many better interpreters of Florestan could be found among baritones—and on the other hand, what a poor figure a tenor would make as Don Giovanni.

Modern French and Italian composers follow the established usage and many fine works suffer from it. That Rossini gave the part of Othello to a tenor need surprise no one, but that Verdi, who had voluntarily left the beaten track, should have accepted tradition in this respect gives his admirable opera the stamp of incompleteness.

In Germany, however, the baritone came to his own. The Italian opera with its worship of the voice was displaced by the German romantic opera. This was pervaded by a gloomy, tragic atmosphere, due to the introduction of supernatural agencies into the dramatic scheme. The silver-voiced tenor gave way to the melancholy baritone struggling with ghostly or diabolical influences, only to be vanquished in the end. This is the case with Weber's operas, "Der Freischütz" and "Euryanthe," in which good finally conquers evil. Spohr's "Faust," Marschner's "Vampyr" and "Hans Heiling," Wagner's "Flying Dutchman" are types of this older German romantic opera. The comparison between Spohr's and Gounod's "Faust" is particularly instructive. The Frenchman makes him a tenor, the German a baritone, but scarce one tenor in a hundred can represent a consistent Faust. Is it not a commentary on good taste that the German work has disappeared from the stage, while the French opera still draws full houses?

After the three great masters, Spohr, Weber, Marschner—now shamefully neglected—came a period which has little to reward the inquirer. Invention and originality were confined to instrumental composers; the opera is represented by the names of Flotow, Offenbach, and their confrères.

In the meantime, however, Wagner had begun his series of works, in which all phases of the previous development can be traced. His "Rienzi" illustrates the oldest style—the writing only for tenor and bass; we are not even spared the old Italian practice of a woman assuming a man's part. In his following works, with the exception of "The Flying Dutchman," the tenor stands in the foreground, for example, Tannhäuser, Lohengrin, Tristan. But he is no longer the gentle lyric tenor; in his place we hear a victorious youth of heroic build and voice. With him, and almost as important, is coupled the baritone as friend, villain, or servant; Wolfram, Telramund, Kurvenal, for example. The bass recedes into the background; he must content himself with the elder heroic parts, such as Landgravine, King Henry, King Mark. Parodistic traits appear in "Die Meistersinger." Hans Sachs and Wotan struggle with powers within rather than with powers without, and must work out their own doom and redeme. In "Parsifal" we seem to find the outcome of the present stage of development. Against the tenor title part there are two for baritone—Amfortas and Klingsor—and two for bass—Gurnemanz and Titurel. The varying ranges of voice correspond to their ages.

Since Wagner but little has been done in the way of characterization by means of voice. Strauss gives the hero of his second music drama, "Feuersnot (Fire Famine)" to a baritone; the tenor art is secondary. Don Quixote is sung by a baritone, Sancho Panza by a tenor; in former times these parts would have been reversed. All in all, however, the commanding position of the baritone as the one among men's voices best fitted for dramatic expression is gaining recognition. If the tenor is still prized more highly it is partly on account of tradition and partly because of its rarity, which naturally makes it the most expensive voice.

Since there are only two distinct tone qualities in women's voices, we find that the mezzo soprano does not hold the significance that belongs to the baritone in the classification of men's voices. It is far from possessing an individuality of its own and can only be considered as a bridge between the soprano and the contralto. Even the latter cannot be regarded as corresponding to the bass, both on account of its rarity and because of its characteristic and unfeminine-like timbre, which materially restricts its employment. Because of this dark, almost masculine tone color it is often assigned to rôles of youths, such as Bellini's Romeo, Rossini's Arsace (Semiramide), Gluck's Orpheus, etc., not to forget Adriano in Wagner's "Rienzi." Sopranos are also used for boyish parts, for example, the pages in Verdi's "Masked Ball" and in Meyerbeer's "Hugnenots," Cherubino in Mozart's "Figaro," the shepherd in Wagner's "Tannhäuser." The *opera bouffe* extended this practice to leading rôles, for example Genée's "Royal Middy," von Suppé's "Boccaccio" and "Fatinitza," etc.

For feminine rôles, moreover, the soprano takes the lead, since it possesses the timbres of all voices. Mozart's "Figaro" is a classical example of the adaptation of this one voice to the most opposed characters. The sentimental countess; the spiteful old maid, Marcellina; the roguish Susanna, the amorous Cherubino and his sweetheart Barbarina—all sing soprano. It suits them all admirably and is still used for almost all characters.

WORK AND PLAY.

BY FREDERIC S. LAW.

It used to be thought that work was work—the curse for man's primeval transgression; that play was play—a blameworthy attempt to escape that curse; and that a distinction as wide as that which divides night from day, or fire from water, existed between them. But it seems that we were mistaken. Nowadays, work is play—or should be; and play is work—or should be. For the man to be successful in his work it must be play to him; while educators, following the lead of Froebel, have discovered that the play of the child is his work, and that from his games and diversions nature's own principles for a symmetrical, physical and mental development may he deduced.

Mark Twain declares he never worked a day is his life. "What I have done is play," he says. "If it had been work I shouldn't have done it. The work that is really man's work is play, and not work at all. The fellows who groan and sweat under the weary load of toil that they bear can never hope to do anything great."

Golden words these. Let us all bear them in mind. Joy in his appointed task is man's greatest blessing; it converts laoor from a curse into heaven's choicest gift. Many years ago Schumann voiced much the same idea when he said: "The musician who does not play with his instrument cannot play on it."

A prominent educator thus defines work and play: "Play is activity or effort that finds its end within itself, while work finds its end outside of itself." And again: "Play is the telescope which lengthens life and extends its vision." What he says of the child and his play is worthy of serious consideration by all teachers: "In the hour of play the child manifests his true self. The watchful teacher will often be able to discover by observing pupils at play a means to interest them in their work."

The writer of these lines remembers several winters in his life when the study of languages was raised to the dignity of a diversion—this sounds strange, but let it stand; it is in accordance with the new thought on the subject. This happy result was secured by devoting the weekly meetings for study to the playing of games in French and Italian. The still happier result of fluency and a quasi-unconscious use of foreign idioms in familiar speech was far more readily attained than through the ordinary conversation class, in which the concoction of such phrases as "The green parrot of the lame shoemaker flew from the large window of the old green-grocer," usually represents the highest flight of fancy from even the most intellectual. The games commonly played were proverbs and charades; a teacher was in attendance to correct grammatical slips and to furnish words and phrases in cases of doubt, but it was not like a lesson—it was genuine play; play, too, which gave the valuable results of work.

In view of the advantages of play as a preparation or as a substitute for work, the teacher of music will do well to bear this side of mental activity in mind—not only for his charges but for himself. We should all do well to remember that—"Play is the telescope which lengthens life and extends its vision." The games, the puzzles, the diversions suggested in the columns of THE ETUDE can all be utilized with this happy consummation in view—the making of work into play and play into work, both for teacher and for pupil.

Another thought on the subject—also from the pen of a thinker—which occurs to me as I close, is the following: "A person's work is more than a thing to give him bread and butter; it is the medium through which he expresses his personality."

QUESTIONS AND ANSWERS.

W. H. E.—1. Both male and female voices may be said to develop similarly, but they are not treated in precisely the same manner, as the problems in the lower extreme of the upper registers differ greatly in the manner of producing an even scale.

2. Some persons expect the teacher of singing also to include sight singing. I certainly advise the old "Do-Re-Mi system," or as some term it: the "movable Do."

3. I should combine voice culture with sight singing in the case of such a young man, taking care to keep his tone work sufficiently in advance of the other work to avoid the danger of the careless or wrong use of the voice while singing his reading exercises.

4. Yes, I think the Behnke and Pearce the best book for beginners, provided the teacher is thoroughly familiar with its purposes. The "Standard Graded Course of Singing" should be taken up identically with the "Behnke and Pearce," in most cases.

C. H. B.—You have a very difficult problem confronting you for the reason that the high or lyric quality of voice is so ill-adapted to the demands the profession of your "patient" puts upon it. If he attempts to fill large rooms, it must almost certainly strain his voice. The case is too grave for me to offer any advice without a personal acquaintance with it.

C. C. S.—1. Tremolo is usually caused by throat interference or faulty tone production. The vibrato or slightly perceptible wave in the voice is natural to all voices and should not be discouraged but controlled.

2. The nasal element in your girl pupil of fourteen is its most desirable quality, provided it is free from throat influence. By associating it with its proper overtones its disagreeableness will disappear.

3. It is quite clear that you do not understand the head voice. Why do you not try a skip from G, second line to G, first space above and allow her to sing the light voice down to the E, which is so difficult—using the upper note as a model? The reason she sings her G correctly is that she takes the note naturally. All head notes must be allowed to come very light at first, to be safe.

4. Perfect relaxation of the muscles that control the jaw, carried into the act of singing, insures a sufficiently wide open mouth.

Miss E. S.—1. We have never heard of a chorus in an oratorio society being paid. We think all such choruses are volunteer. To secure engagements as an oratorio soloist one must work her way up through much singing in choirs, concert and public appearance, and have made a special study of that particular branch of the art. If the voice then is adequate for the demands and the demands exist, the two will unquestionably find each other.

2. There is no difference between an alto and a contralto, except that among musicians of culture the latter term is more commonly used. There are no limitations to the compass of a contralto voice prescribed by custom. Contralto voices, like all others, differ in the elasticity which dominates the compass. Composers, in writing for the contralto voice, rarely exceed the two octaves; one below and one above the G on the second line of the treble clef.

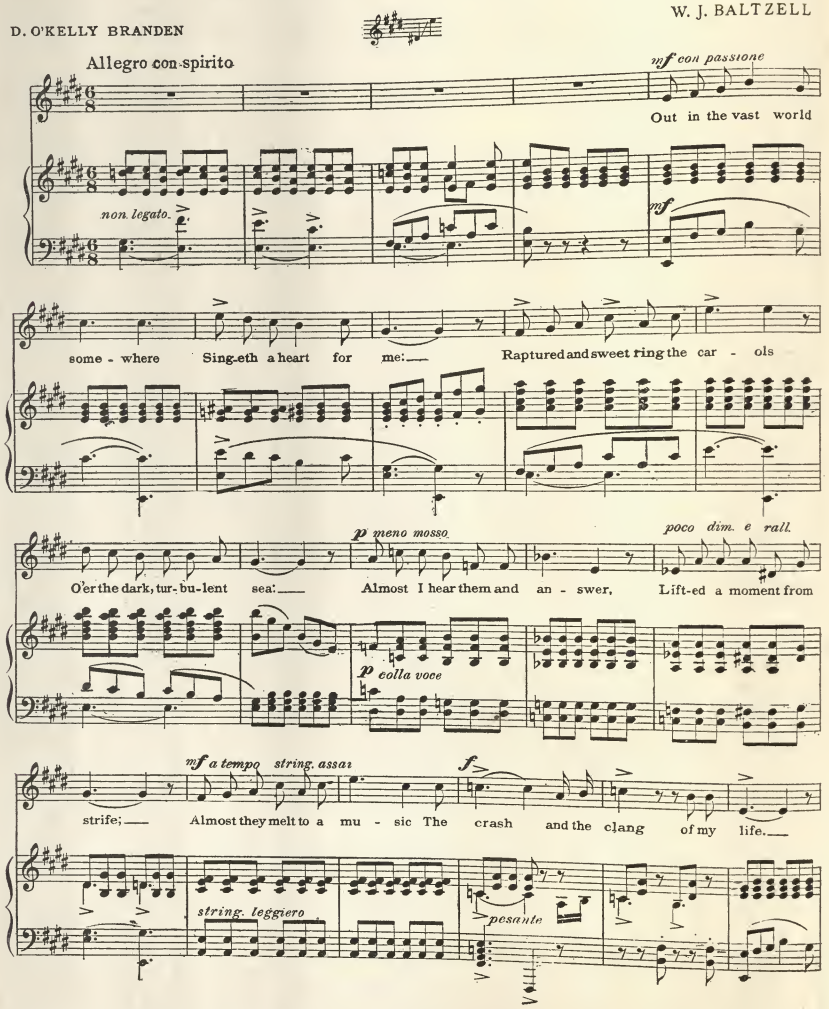
OUR VOCAL MUSIC.

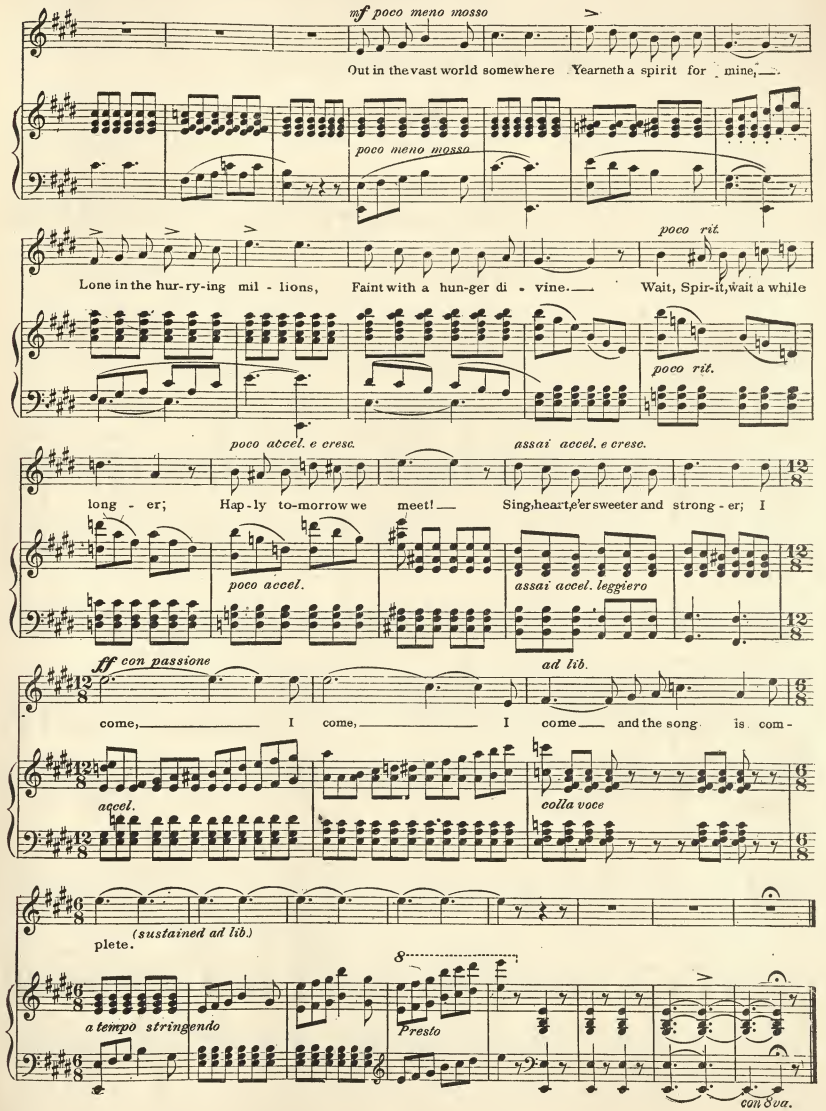
THE songs that we include in this issue will appeal to teachers and singers as right in line with the principles that govern THE ETUDE, to bring before its readers music of a character to suit the average taste and technical ability. These songs are thoroughly melodious and singable and should make satisfactory lesson material and used later in recital or concert; the range is such as to be suitable for either medium or high voice. (An edition will be prepared for low voice also.) Both these songs will repay careful study and treatment to bring out their expressive qualities. "For Your Sake" being more quiet in style than the "Song of the Heart," which is full of life and animation, the climax demanding broad, sustained treatment. The refrain of "For Your Sake" is especially effective and capable of fine delivery; at the close of the second verse work up to the climax with gradually increasing breadth and sustained style. "A Song of the Heart" calls for the artistic use of the *rubato*.

A SONG OF THE HEART

D. O'KELLY BRANDEN

W. J. BALTZELL





FOR YOUR SAKE

HERBERT J. WRIGHTSON

Andante moderato

p *marcato*

mf

When life is dark and I am wea - ry, When there seems naught for me but pain;
The stars in heav'n may lose their beau - ty, The noon - day sun its ra - diant light,

mf colla voce *dim.*

When skies are o - ver - cast and drear - y, And hope and joy come not a - gain;
Life may be shorn of all but du - ty And cares but deep - en with the night.

poco rall.

cresc. *mf*

Then in my mem - 'ry bright ap - pear ing Comes your dear face my heart to fill. And once a
But when sweetheart you stand be - fore me And those dear eyes my pul - ses thrill, Life is no

a tempo cresc. *mf*

p

gain ___ I know no fear - ing Since I can live for your sake still.
long - er sad or drear - y, And I would live for your sake still.

For your sake, O be -

p

cresc. *cresc.* *f*

lov - ed, For your sake, this a - lone. Life shall be bright, Love giv - ing light, For

cresc. *cresc.* *f*

1 *rit.* *ten.* 2 *ff*

your sake, O my own! your sake, O my own, For your sake, O my

rit. *ten.* *a tempo* *ff*

own!

rit.

ORGAN AND CHOIR

Edited by EVERETT E. TRUETTE

CHURCH MUSIC. An Inside and an Outside View.

SATURDAY NIGHT.

It was a blustering night in March. The elements were at war, and the comfort of human beings was not considered by either belligerent. A young man was engaged in writing an essay on church music, for a leading musical journal.

He was greatly interested in his subject. The words glided from his pen as if by magic. He wrote eloquently of the important part music takes in worship. Of its power to calm the mind, and woo it from worldly associations, and to open and prepare the heart to receive good impressions. He emphasized the necessity of harmony in all parts of the service; and dwelt at length on the need of sympathy and intelligent co-operation between the pastor and choir of the church, if either was to do the best work. He expressed himself positively regarding the correct behavior of the members of the choir, assuring his readers that the choir-master should not permit unseemly conduct for fear of marring the artistic harmony of the service, if for no higher reason. It was delightful, writing of an ideal choir. He rubbed his hands with satisfaction as he threw down his pen and paced up and down the room.

Seating himself again, he wrote "Business ability, general education, wealth, are not a sufficient equipment for an office which should be as important as any in a church." "What can be a more sacred duty, or a graver responsibility," he wrote, "than the selection of those who have the power to add to the effectiveness of preaching by providing the proper background and setting, or to mar the whole influence, if not actually destroying it, by lack of musical intelligence or religious interest. No church can *afford* to appoint inefficient music committees, if they would have power in the pulpit. No committee can afford to betray the trust bestowed upon it; but it is too true that men who would scorn to use shoddy leather in the manufacture of shoes, have been known to make cheapness of remuneration, rather than ability to lead the musical part of a religious service, the gauge of a choir's value to the church it is expected to serve."

* * *

It was far more attractive indoors than out; but, true to his mission, the organist resolutely gathered up his music, donned his great-coat, drew on his fur gloves, turned up his big coat collar, and left his cheerful room for the wintry blast, and choir rehearsal.

As he entered the vestibule, panting and dripping, the janitor greeted him with the news that a wire was broken, and "the organ, she won't go, sir."

Off came overcoat, coat, and cuffs. Into the organ he went, emerging, in a half hour, dirty and disgusted, with a jammed thumb, a rent in his trousers and the determination to train the world on the subject of electricity before elevating them to ideal church music. The lights went out just as he discovered his tenor and bass singers huddled together by the radiator. Five minutes of fluctuating gleams of light and then a calm ray that enabled them to see each other.

The organist proposed work. The elaborate service he had planned for the morrow must be changed, as neither of the ladies could venture through the wild night. But the tenor flatly refused; saying he had a sore throat, and besides, " no one would come to church in such 'beastly weather,' and the only sensible thing for a man to do was to 'cut for home' and sing 'any old thing in the morning.'" The bass agreed, declaring the salary wasn't big enough to expose one's health.

The organist was voted down. This did not seem a suitable time to reform church music, or choir singers. He let the tenor rule, and the three men again faced the storm.

SUNDAY MORNING.

The young pastor of ——church sat in his study. His sermon had developed without hindrance. His theme was, "The World's Need."

He would show how the world had vainly tried intellectuality, luxury, organization, military power, wealth, ambition. The cry of human hearts was still the same, for a leader, and commander with divine authority. His heart was full of longing so to present the authoritative right of Jesus Christ to guide men, as to meet the needs of his people. His mind was stored with facts, earnest arguments, tender entreaty, and he only needed an opportunity to break forth into convincing eloquence.

He looked at his watch, and rose to prepare for the coming service. He glanced out of the window. The storm was over. Glittering icicles hung from every tree. The snow spread a mantle of purity and beauty over the earth. The sun was shining in all his splendor.

A silent prayer that the sun of Righteousness might shine into the depths of human hearts, preparing them for the acceptance of truth, and the minister left his quiet study for the pulpit.

Meeting the organist for a moment, the clergyman said, "I am pleased with the selections you phoned me. They are particularly suited to my theme. We have a large congregation, we must feed them well. I am depending on you."

The organist flushed. "I am sorry," he stammered, "but the storm prevented rehearsal last night. My choir is not in good training. I am afraid to try anything new, we must sing old numbers."

"Do most of the work with the organ then. I am sure of you," the minister responded eagerly, and passed on.

The poor choir-master thought of the wilful tenor, the unsympathetic bass, the two ladies who were absent from choir practice, and the electric wire fastened with a hair-pin. He gave a few parting admonitions to the choir, and hastened forward. With trepidation he mounted the bench, and adjusted the organ stops. As his fingers touched the keys, the music conquered him, and, forgetting all save his mission, he played like one inspired.

Softly the tones breathed out into the quiet, solemn air, as if a prayer were winging its petition heavenward. Breathlessly the congregation listened, fearful lest they lose a single tone. Gradually a soft breath, like a faint musical tone, seemed to come from the silent arches above, to quiver in mid-air, and then assumed tangible form in a chord so inefably sweet and hopeful, that every face became eager with expectation.

Chords gathered around the little melody, which wended its way in and out among them; now speaking from the four foot flute tones, and then peeping out from the sixteen foot bourdon pedals.

Other little melodies gathered to it, like the streams that swell into the mighty river; ever widening, deepening, increasing in power, till, like the river, which empties into the sea, melodies and harmonies together plunged away into the soul-stirring chords of the long metre doxology.

The whole congregation rose as one man, and joined in the outburst of praise. The pastor's voice had a ring of great earnestness, as he invoked the Divine Presence, and craved His blessing upon the waiting people. The *Gloria* followed, and the people waited.

A few introductory chords and the soprano shrieked, wildly, "Oh, that I had wings, wings, wings, that I had *wings*," holding her last note with the pertinacity of a woman with one idea, while the bass echoed, in sepulchral tones, "Oh, that I had WINGS," and the tenor queried, as if uncertain what he would do with them, "Oh, that I had wings," and then the alto reassured him with a staccato toss of her head, and a ritforzando accent, as she rolled her eyes skyward, and insisted, "Oh, that I had wings, that I had—d—d—d—d—d," racing her last letter up and down, in and out, in a mad chase after the others who had had a chance to try theirs before she wished for hers.

The organ roared, the bass squared his shoulders, and clung with heroic determination to his tone, although it was a shade off the key; while the tenor gathered courage, and aimed at a note in the steeple. The alto rolled her eyes, and the soprano opened her mouth, as wee birdlings do, when the mother presents a plump little worm; and then organ, bass, alto, soprano, and the tenor, already soaring skyward, put forth all their vitality to wish, with herculean strength, that they had wings, that they might fly away and be at rest. Possibly the congregation echoed the wish, down in the bottom of their sympathetic hearts.

The influence of that wonderful organ prelude was entirely dissipated. The half awakened consciences settled back for deeper rest. An icy chill came to the pulpit. Scripture, prayer, hymns, awoke no response.

The soprano rose for her offertory solo.

"Play in a flat key, my throat is too sore to sing where it is written," she hastily whispered.

"Such a transposition will ruin that aria," thought the organist, but he obediently followed directions.

The soprano's voice was husky. No wonder. She soared too high in the anthem. A few measures, and then a gasp, a squeak, a groan and the organ stopped. The voice quavered, flatted, hesitated.

"Go on," whispered the organist, while beads of perspiration stood on his forehead, as he crept into the organ. The janitor hastened to his aid and one of the deacons followed.

The soprano sang tremulously, slipped down to a key half a tone lower than the starting point, and retreated at the close of the first verse.

Bang, bang, bang, sounded a hammer from the mysterious inner life of the organ. The janitor came out with a cobweb in his hair, soiled hands, and a three-cornered tear in his coat sleeve, and hurried down the aisle. The people smiled. Smiling is one of the privileges of a congregation. The minister and the choir do the rest.

Without more ado, the pastor announced his text. In vain he tried to rise to his theme; in vain he tried to gain the attention of his congregation.

A subdued sound of mechanics from the heart (?) of the organ, a glimpse of the deacon through the half-closed door, the ensemble motions of the deacon and organist, dissolving views of dishevelled heads and undignified figures beguiled the attention of the people from the sermon, which was drawn to a somewhat abrupt close. The spiritual atmosphere was chilly. The faces in the pews were rather amused than reverent. The minister turned to the choir. No organist was in sight. "Let us close with a familiar hymn," he said, giving the number of the hymn, and reading the first verse. "Let every one join heartily in the worship of praise."

The tenor nodded to the soprano. She shook her head. He motioned to the bass, but he was looking intently at his book, and the alto ignored his pathetic gestures.

A deathlike pause. A pleading look from the minister, and the tenor, in despair, plunged recklessly into the tune. The congregation arose, amusement depicted in some faces, sympathy in others, while vexation was the predominating expression of the music committee, who, strange to say, happened to be in church that morning.

The soprano attempted to support the tenor, but her nerves gave way, and she stopped. The alto tried to take her place, but the key was pitched too high and she too gave up. The bass stood stolidly in his place evidently convinced that "Nothing venture, nothing lose."

The tenor's face grew scarlet, his voice unsteady, he struck wrong notes, and finally dropped out of the music (?) Perhaps he thought unnecessary rehearsal preferable to this experience.

The pastor led the congregation through the first verse, offered a few closing petitions, and closed the worship (?) with the benediction.

MONDAY MORNING.

The minister's door bell rang; and the organist was ushered into his study. With a flushed face, but a pleasant smile, he shook hands with the minister, saying, "I have come to ask your advice. Shall I take the first express train East or shall I murder the choir in a bunch, or smash the organ builder's head, or buy a hand organ which can be made to play the ordinary hymn tunes by turning a crank, regardless of electric storms?"

The minister laughed heartily, and felt better for it. The morning had brought "blue Monday" literally; and the dull headache following the nervous strain of the preceding day had not promised any cheerfulness to the memory of his failure; but the cheery smile and quiet fun started up his mental circulation, and provoked an answering gleam of mirth.

"To think," continued the organist, "that out of four paid singers, not one could lead a common hymn tune without the organ. It is disgraceful."

A merry little voice was heard singing "Thah lah fahn say, Lah fahn say."

And a curly-headed little girl walked in the door.

"How do you do, Masie," greeted the caller; "are you singing French?"

"Why, no," answered the little girl, opening her eyes very wide at his ignorance. "Our choir sings that in church."

"Our choir" exclaimed both gentlemen in unison. "Sing it again, dear," said her father.

Over and over she sang it, while the two gentlemen looked at each other in perplexity.

"Why," exclaimed the little mimic, eagerly, "This is the way Mrs. Sterns does it," and she rolled her eyes and opened her mouth in perfect imitation of the soprano, "and this is the way Mr. Burger does it," and she stretched out her chin for high tones, and buried it in her neck for low tones, "and this is the way," but an explosion of laughter from her audience checked her efforts.

"This is a conundrum," laughed the organist. "When did we sing it, Masie?"

"Two weeks ago" answered the little girl, and clasping her hands, she sang earnestly, "Thah lah fahn say, Lah fahn say."

"Oh!" cried the organist, leaning his head back, and laughing immoderately. "Was this it, Masie?" and controlling his merriment, he sang to the same tune, "They laugh and sing, laugh and sing."

"That is the music," answered the little girl, "but those are not the words:" and then those "funny men," as Masie thought, laughed till the tears came.

"This is rich" exclaimed the minister. "I confess I never did make out what the choir was singing when you had that anthem. I think your vocation is plain. You should open a class for singers and teach sight reading, and enunciation."

MONDAY MORNING IN A DOWN TOWN OFFICE.

"I tell you, Brown, we *must* do something about our choir. We haven't had such a congregation for weeks, and then to have such a mess of our music. It is a shame."

"What can you expect, Mr. Jones? The new 'trust' makes it impossible to get decent singers."

"What trust?"

"Why haven't you heard? The music committees of the different churches have organized to cut down the salaries of church singers. They have agreed that a singer who gives up one position shall not be accepted in any other church without the agreement of both committees. Our best singers are leaving town, or refusing to sing."

"So that is the latest 'combine,' is it! His Satanic Majesty is certainly shrewd in the management of his forces. He can see a strategic point, if Christian people do not. There is but one thing left for him to do."

"What is that?"

"Offer our pulpits to the lowest bidders."

The younger man smiled. "I am told," he said, "that one committeeman offered a position to a singer, on condition she would leave her church, of another denomination, and join his." The elder gentleman's face was a study. Disgust, anger, sorrow, followed each other in quick succession.

"Are most of the men on these musical committees Christians?" he asked.

"Ask me something easier," the other replied with a shrug of his shoulders. "They are generally church members, I think. Possibly the strategian, to whom you alluded, knows whom he can use. The instigator of this movement is an officer in the church to which he belongs. I heard one of our best singers say she would sing at his funeral gratis."

"Do not laugh about so serious a matter, Brown," said the other bitterly. "I wonder if those men remember the story of the alabaster box of ointment. It is a dangerous thing to offer anything but our best to the Lord. I do not believe the cost has anything to do with the value of a gift in His eyes, if it is *our best*; but I do not think He will bless anything less. I am going to have a talk with our organist about it. He certainly knows how to play. Pity the organ broke down."

"Better reform the organ, when you tackle the choir and committee," laughed the young man.

And so the reformation began.

NEW ORGAN MUSIC.

The Editor of the Organ Department gives the following notes on some new organ music published by Schirmer, New York:

Melody in A flat, John A. West.

A melodious theme for the left hand, with short chords for the right hand. Useful for offertory or prelude.

Berceuse
Prayer
Marche Militaire
} Harry Rowe Shelley

The first composition has a rather slow melody for the Vox Humana with Dulciana accompaniment, which is repeated after a contrasting phrase in thirds, fourths and sixths. The "Prayer" has slow, varying harmony for a simple melody in quarter notes, and is more interesting than the general run of simple compositions. The "March" is a brilliant composition, mostly for full organ.

Pastorale in A
Berceuse in D flat
Capriccio
Fantasia in D
Rhapsodie on a Theme for Pentecost
} William Faulkes

The first two compositions are melodious and interesting, presenting no difficulties when played on small organs. The "Capriccio" is a useful concert piece of medium difficulty, and the "Fantasia" is more pretentious, requiring some technical skill.

Cortege
Elegy
} Russell King Miller

Two compositions of some difficulty, which are useful for concert purposes, published by J. Fischer & Bro., New York.

QUESTIONS AND ANSWERS.

Please mention a few compositions about the grade and style of the "Aria" from "Suite in D" of Bach, as arranged by Whitney.—*R. H.*

"Four Trios," Op. 30, by Merkel, published by Hofmeister; "Drei Vortragstücke," by Merkel, published by Reiter-Biedermann; "Three Choral Preludes," by Dunham, published by Schmidt.

Can you tell me anything about Julius Reubke, the composer of the sonata bearing the name of the 94th Psalm.—*J. N. K.*

He was the son of Adolf Reubke, an organ builder of Hausneindorf, born in 1834, and died in 1858. He studied with Kullak, Marx and Liszt, and showed great talent as a pianist.

DIFFERENCE BETWEEN MUSIC AND THE OTHER ARTS.

UNLIKE the other arts, music's material is derived neither from the phenomena of the world nor of the mind. The stone of the architect, the marble of the sculptor, and the pigment of the painter, all exist before they are recreated by the art of man; and their recreations are, in fact, derived from order of nature. Language does not exist as matter, it is true, but its forms are pure conventions of the mind; and though certain poets have broken through those conventions in a tiny degree, there yet remains the eternal fact that that language appeals primarily to the intellect, and must therefore derive its matter only from those conventions which the intellect accepts as representatives of ideas or things. The idea of freedom or truth is no less *definite* to a man than the idea of a duck or a house. Such mental ideas only vary more among men because they are in the first place personal; and so be hammered into fact demand a large amount of compromise from their servants. The poet is thus almost as much bound by the convention of his idea and his matter as the architect, the sculptor and the painter are.

But music differs vastly from all of them. Musical tone is conventional to a large extent, it is true, but far less so than language. European music is one: European languages are many. Tone as tone is governed by the elementary laws of nature: language only by the arbitrary laws of culture. But what is chiefly for us to note here is that the subject-matter of music has absolutely no existence until brought into being by the composer. Musical composition only is creation, in the true sense of the word. And whereas mental ideas only become fruitful with a large amount of compromise, the ideas which music conveys are at once identical for all men, and become fruitful, not by individual concession, but by an immediate general impulse.—*Boughton.*

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN

NEW "METHOD."

Some months ago we briefly referred to the new "method" written jointly by Joseph Joachim and Andreas Moser—briefly, because, at the time, we felt that this new work called for no specially lengthy or detailed review. While still of this opinion, so far as the actual material of the "method" is concerned, we do not hesitate to say that we erred in attaching too little importance to the text. Indeed, this text merits more than ordinary interest; and one other feature of the work seems so important to us that, to ignore it, would be an injustice both to Joachim and to ourselves. By this other feature we mean the remarkably significant illustrations which we reproduce below. But let us first turn our attention to the text.

There is no room for doubt that Joachim and his collaborator have striven to achieve something better, something nobler than what we are accustomed to find in similar works. In Joachim's preface, we find the frank confession that the great artist has never had the opportunity of teaching beginners, and, because of this, he is unfamiliar with their needs. He tells us that the first two volumes are from the pen of Moser, but that "even the most insignificant questions of detail have been tested by discussion, and no conclusion has been reached until our views were in perfect agreement."

Of the third volume, which is devoted to standard works in the literature of the violin, Joachim has this to say:

"In undertaking to conclude the whole with a volume of classical masterpieces edited according to my own ideas, I am well aware that I do not offer the student the one and only method of rendering these works. The single passages may, after all, be played effectively with the use of quite different fingering and bowing, and each artist will adopt that which best suits his own powers. But even the most conscientious adherence to my directions could be no guarantee that the piece, as a whole, would sound according to my intention. It is just this individuality of interpretative conception which slips through the grasp of technical rules."

Here we have Joachim's own broad view of a question that is so little understood even by serious and gifted students. And this seems to us, one of the most interesting paragraphs of the whole text—interesting because it clearly proves that the aged

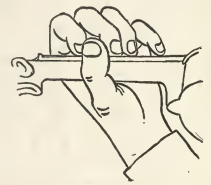


ILLUSTRATION No. I.

artist is not (now, at least) in sympathy with the narrow and intolerant pedagogy which has so many years prevailed at the *Hochschule*. This and many other broad and sensible paragraphs of the text, proves that Joachim is fully sensible of the fact that the art of violin-playing is too broad to be reduced to any one set of principles by one set of men. In years gone by, Joachim's assistants absolutely refused to recognize as good anything that emanated from other "schools," notably, the French school of violin-playing. Now, at the end of this great artist's career, we learn from his own lips, as it were, that he does not regard his own ideas as the only good ones possible, and that he appreciates the important part played in art by "individuality of interpretative conception."

The illustrations to which we have referred concern the position of the left hand.

When Carl Courvoisier's well-known book appeared, it contained, among other illustrations, the following one designated as the "correct position of the thumb and fingers in the first position:"

ILLUSTRATION No. II.

This book was heartily endorsed by Joachim, and its preface contained a letter from the master approving all the ideas set forth by the author.

Turning over the pages of Joachim's new work, we were amazed, if not actually startled, to find that the following illustration of the "normal position of the left hand in the first position" flatly contradicts the thumb-position which Joachim approved in Courvoisier's work.

But the most remarkable thing about the Joachim illustration is this: it absolutely agrees with the present writer's views as set forth in his own work *six years ago!* ("True principles of the Art of Violin-Playing," by George Lehmann Schirmer, Publisher.)

Let any reader compare the illustration in the book just mentioned with the illustration on the same subject in Joachim's work, and he will find not merely similarity of idea but absolutely no distinguishable difference.

We know, from personal experience, that the thumb-position taught in past years at the *Hochschule* coincides with the illustration in Courvoisier's work. We must therefore come to the conclusion that Joachim has given this question special thought in recent years, and that he has, as a result of careful experiment, changed the views which he and his assistants entertained for many years.

However, we leave this interesting question to the judgment of our readers, and feel more than satisfied that our own views, published six years ago, should now receive such peculiar endorsement by Joseph Joachim.

Music is like chess. The queen, that is—melody, exercises the greatest power; but the king, that is—harmony, has the final decision.

A word of blame has, unfortunately, as much power as ten words of praise.

The word play in music is very expressive. The player who does not play with his instrument cannot play it.

THE STORY OF A STRADIVARIUS VIOLIN.

It was one summer, in the heart of "Anthracite," as the Pennsylvania miners call the coal region. I had read many harrowing tales concerning the "Molly Maguires" who had once brought terror to Eastern Pennsylvania, and who had left behind them a horrible record of crime; so, as soon as I arrived at Breakerville, where I was to be entertained by my old friend, Mrs. Cavan, the wife of one of the most celebrated surgeons in the "coal country," I began to fill myself with ghostly tales concerning the "Mollies," who were generally supposed by the superstitious miners still to pay nocturnal visits to their old haunts.

My imagination was whetted to its limit, and my naturally morbid impulses were strengthened by the daily sight, from my window, of an old dilapidated house where the last of the "Mollies" had been captured, and later hanged at Williamsport. There was an uncanny, grewsome look about the place, as if conspirators were still lurking about the dirty rooms, hiding in the damp cellar. My friends laughed at my morbid interest in the house, and declared that I would soon find some poor sufferer in the neighboring hospital upon whom I could expand my sympathies.

Several days after my arrival, I was gazing out of my window, in the early morning, and thinking how kind Mother Nature had been to the hospital people; for miles and miles there stretched a green undulating country only now and then marred by a coal hill or an unsightly "breaker" grim and menacing. Suddenly my attention was drawn to a company of convalescent patients in the rear of the hospital. A Polish miner, who had early in the Spring lost a limb in the mines, was piping upon his flageolet; another was entertaining his crippled companions—*sans* eyes, *sans* legs, *sans* arms—by a burst of hearty, if not melodious, song; a third was playing upon an accordion.

Mechanically I took my beautiful Strad. from its case, and began to play—was only an amateur, rich enough to play for the love of it. I had no great skill, but when I was moved to sympathy I invariably sought my beloved instrument. In sorrow it was my only solace. As I took my precious fiddle from its case, I heard a miner trying to produce a wild Magyar theme on his flageolet. I knew it. It was a Hungarian Czardas. Softly, at first, then, by degrees, boldly I played and, as I stood back from the window, I observed that the miners paused to listen. There were shutters raised in the ward, was white faces looked out of windows, and one (shall I ever forget his face?) looked up at my room with a strange excitement in his great mournful eyes. I could see that his dark hair waved back from a forehead high and white. His hands were long, thin and delicate, and they moved with unquiet gestures to and fro on the window ledge.

That was an artist's face. Poor boy, he looked out of place there.

I spoke audibly just as Mariechen, the little maid, entered with the mail. I began to question her about the boy, but she had a message for me which, for the moment, changed the current of my thoughts.

"There is a music professor in the parlor," she said, "that's what they call him here; but he is very anxious to speak with you."

"What does he wish, Mariechen?" I asked, somewhat carelessly. "I certainly don't wish lessons."

"Ach, Gott!" said Mariechen, who was not yet thoroughly Americanized, "he wishes, gnädiges Fräulein, to see your beautiful violin—that it is."

"Well, I will see him," I answered, "so that he does not wish to *steal* it."

In the parlor I met a dark-eyed, heavy-browed man, with a decidedly poetic face; he was thin and pale. I saw that his hands worked nervously.

After introducing himself, he began at once to tell his mission.

"I have come," he said, "to make a request. A boy—a pupil of mine—is in the hospital and —"

With quick intuition I replied, interrupting him, to his surprise—"Is he the boy with the artist's face?"

"Ah, you know him already!" he cried. "To know him is to discover that he is a genius—poor Petrovka!"

"Tell me all about him," I said kindly.

"It is a simple story," he replied gravely; "he is the son of a Hungarian. Like other boys he was forced to go to the mines too early. Once I took him to Philadelphia to hear Remenyi play, and that was a revelation to him. Afterwards he began to save money to go abroad for study. He wished to go to Vienna—his mother's home. You know the rest of the story. He got hurt in the mines—they always do."

My new acquaintance spoke bitterly.

"And how did the poor little fellow bear his trouble?" I asked, now thoroughly interested.

The teacher paused a moment.

"I am told," he replied, "that he sprang forward to save a huge basket of coal from falling on a comrade, and he slipped and fell, the basket overturning its contents on him. I saw him a few days after they had amputated his limb. He was a brave boy. 'I've still got my two arms,' he cried, 'and my violin!'"

My eyes were moist. Poor Petrovka, how he must have suffered!

"Is there nothing for him to do in the mines after he recovers his strength?" I asked very earnestly.

"He might work at the 'breaker,'" the "Professor" replied, "but that is dog's pay."

We then sat down on the broad veranda and talked of Petrovka's future. I had not heard him play and, to tell the truth, though I heartily sympathized with him, I did not see how genius could thrive in the routine of a miner's life. I had seen many prodigies both at home and abroad. I was skeptical.

The "Professor" was too honest a man to deceive me. He had heard of my wealth and of my fondness for the violin, and immediately had made up his mind to try to secure my co-operation in his plans for Petrovka's future study. He was only a poor bandmaster, an average violinist, and an indifferent pianist, this kindly man, but his honest face inspired respect.

"Petrovka shall play to you on the afternoon of the Fourth of July," he said; as he bade me good-by, "and I will accompany him. You will hardly credit it when I tell you that he is too great to be taught. Genius will thrive in spite of all—but he needs the *influence* of a great teacher."

"Well, we shall hear this wonder of the age!" I said, and I tried to hide a little ironical smile.

* * * * * * *

It was the Fourth of July. The hospital patients were to observe the glorious holiday in as joyous a manner as possible. There was to be music in the wards, music on the lawns, a picnic in the pretty grove, and a procession of poor, crippled patients who were to hobble out their joy to the music of the flageolet and decrepit drum, played respectively by a one-eyed "Polander" and a one-legged "Dago." In the evening we were to have a band concert and some fine fireworks.

Meanwhile I had been thinking of Petrovka. I had seen him at his window, looking up at my room with an eager face, as I played. I was becoming day by day more interested in him. I really longed for three o'clock, when the "Professor" was to arrive.

Three o'clock came, yet no "Professor" put in his appearance. I ran up to my room to see if Petrovka was looking out of his window. The shutters were closed on that side of the ward. Dr. Cavan had said at luncheon that we might go quietly to the East Ward and have our concert there in the large, unfurnished room which was not quite ready for occupancy. Petrovka was to bring his own instrument and the "dummy" violin which his clever hands had constructed during his illness, so that he could lie in bed and exercise the fingers of his left hand.

At four o'clock the "Professor" had not yet arrived. I was a little afraid of being ridiculed by my friends for my unusual interest in Petrovka.

An idea came into my mind. I would run to the old house of the "Mollies," where I had gathered roses almost every day—roses that Mother Nature herself must have brought there of her own free will, since the "Mollies" had never beautified their ugly cottage and its environs. My absence could be easily explained by the fact of my return with roses for the dinner table.

As I neared the grewsome spot, for it was indeed so, in spite of the rose garden at the rear, I heard the sound of a violin. Involuntarily I stood still and listened. Some one was playing in the cottage. I stepped behind some shrubbery from which I could see plainly into the old kitchen where the "Mollies" had once dined and intrigued. Every nerve of my body tingled. I was listening to no ordinary player—no one could deceive me on that point. Suddenly I saw Petrovka at the window. He was looking as if he expected some one; he had his violin under one arm while he steadied his crutch with the other.

Now he sat on the window ledge playing softly, his body rocking to and fro, as if he were crooning to a child. Now he held up the violin so that the sun shone full upon it. Now he drew it to his breast as if it were a tender child. He held its back up to the light, feasting his eyes upon its arches and curves. Then his attitude changed. He looked disappointed and put it in his case. In a few moments he took it out again, fondled it, kissed it, his white face eager and excited.

At length he began to play, and I heard the Czardas of Hungary, the same melodies which I had played. Petrovka was improvising upon those wild Magyar themes as only a genius and a Slav can do. I stood transfixed, almost terrified at the boy's power. The warmth of his tone, the caprice of his fancy, the wealth of his imagination—these qualities had not been acquired by study. I stood rooted to the spot. I seemed to have no power to move. Mechanically I watched him, as at last he put the violin in its case. I was paralyzed. Had I listened to my own violin? I asked myself the question several times. Then I saw Petrovka draw a tiny whistle from his pocket, and I heard a shrill note which was answered by another shrill note from the overhanging ledge at the right side of the house farthest from me.

With a monkey-like leap, there suddenly sprang upon the scene a ragged urchin of uncommonly ugly appearance; he seemed to have come like a gnome from the very bowels of the earth. Turning a double somersault on the grass, he vaulted the window ledge of the house and sat there grinning, while he swung his bare feet in defiance.

Petrovka had taken the violin from its case again, as if he were loth to part with it. His face looked uncanny. It frightened me. Then the two boys exchanged a few words, and the little gnome took the violin case under his arm and departed with it, grinning his satisfaction. Petrovka soon hobbled out of the house in the direction of the hospital. He almost brushed against me as I stood in the shrubbery and neglected vines, but he did not look up. He had a sort of dazed look in his eyes.

I gathered my roses and returned to the house. At six o'clock we were to have dinner. Somehow I could not bring myself to relate my experience of the afternoon. I had not, however, been missed by my friends, but I had not time to dress for dinner.

That night I did not go to my room until a late hour. Our guests had retired to their homes, after an evening of brilliant fireworks, followed by a dance on the veranda. A note had come from the "Professor," in which he stated that his wife was ill. The note recalled to my mind the incidents of the afternoon. I put it away, and did not think of it again until I stood before my mirror at midnight. I was tired and nervous. A curtain flapped. I started and looked toward the window. It was wide open. My violin case lay upon a chair in front of the window. It was open. The violin was gone!

I felt, for a moment, that the part of my life was gone from me. But something told me that my violin was safe, and I threw myself upon my couch and sank into a heavy sleep.

The following morning I looked at my empty case. There was a crumpled note in it. I read it eagerly.

"Lady," it said, "you have a great violin. I can never earn money for study in the mines. I am a cripple. My teacher says you have a kind heart. With your great violin I can win a fortune. Yes, I can make for myself a great name. I don't mean to steal your violin. They will tell you I am no thief—those who know me. I will bring it back to you. I am to leave the hospital. I want to play just for a day on your beautiful violin.

"Petrovka Savinsky."

"Helen Webster," said I, "you are a wealthy woman and an amateur. You do not deserve this instrument. Great violins are for geniuses."

At luncheon that day, Mrs. Cavan remarked to her husband that I looked ill. I smiled and said:

"Oh, it's only a headache, Doctor; you know we had too much excitement here yesterday."

"By the way," said the Doctor, "did you know that that young fellow, Petrovka, bade us good-by rather suddenly yesterday?"

"Helen's protégé?" exclaimed Georgiana Cavan, his daughter, with a sly little smile.

I nerved myself for the test.

"Doctor," I replied, "I feel sure that 'that young fellow,' as you call him, has genius of unusual power. Yes, he has gone away, but he will come back to us some day, and to help him along I have loaned him my Strad. violin."

Consternation betrayed itself in every face.

"Helen Webster!" exclaimed Georgiana, "you ought to have a guardian. You are crazy. Whoever heard of such philanthropy! Why, my father-in-law Polander will sell your violin the very first thing, and—"

"Georgiana," I said firmly, "that 'dirty Polander,' as you call him, will not sell my violin. He will bring it back unharmed, I know it."

My friends were too well-bred to pry further into my affairs, and they dropped the subject.

(Concluded in THE ETUDE *for June.)*

Teachers' Round Table

CONDUCTED BY N. J. COREY

A PLEA FOR THE CHILDREN.

What a lot of meaningless exercise and senseless drudgery is heaped upon little ones in regard to practicing! Exercises that grate on children's nerves should be discarded, for what they gain in mechanical dexterity they lose in nerve force. There is no reason why children should not be learning beautiful melodies with charming rhythms while learning the notes of the grand staff. To fulfill its mission music should be a joy from the beginning.

Said a mother one day: "Would you make a child take music lessons if he disliked to practice? When I asked Morris if he would like to take up music again, he said,—'Well, I should say not. I'd rather be sick in bed a whole summer than practice those horrid old exercises.'" I asked in what grade he was, and what pieces he had practiced. She said he had taken quite a few lessons but no pieces. Another mother said: "We are so anxious for Blanche to take music, but when I broached the subject to her, she said she would rather be given a hard whipping than made to practice those silly exercises again." A little boy said, when asked to take lessons in music: "Why yes, I'd like to take lessons if I won't have to practice those musical discords." Mrs. A. said: "I just don't know what to do about Ruth's taking lessons again. She cried the other day and said: 'O, mamma, I'll be so good, I'll be so *good* if you won't make me take lessons and practice exercises. I just hate 'em.'" Mrs. B. said: "My little daughter cries every time I make her practice exercises, would never touch them if I did not drive her to them, but enjoys her pieces *so much*."

I could cite many such cases, but this is enough to show you that children are rebelling against such an outrage. The best teachers with whom I have come in touch tell me that the exercise work for their pupils is reduced to a minimum, and that they scarcely use exercises at all, that we get all this difficult work in the classics, and that the teacher should aim directly at musical effects instead of allowing the pupil to waste hours and hours of practice upon something that will later be applied to music. Children would learn to play with more feeling and intelligence if they were given pretty melodies instead of exercises simply to cultivate velocity. It is tone quality not mechanical dexterity that children should get in playing. There are a great many musical gymnasts, but very few musicians. The reason we have so much musical clap-trap these days, and so little really good music, is that pupils are not taught to think in music. Often we hear a child play a "Morning Prayer" as if it were a two-step. Pupils know nothing of phrasing. You rarely find a pupil who knows a tonic from a super-tonic, or a dominant seventh chord, and they confuse the harmony by the improper use of the damper pedal.

Children who practice exercises continually fall into the habit of playing so mechanically that they put little or no thought or feeling into their playing. Technical development should be secured mainly by specialized practice or musical compositions.

A Teacher.

The same old problem, ever rising to the top, constantly discussed, never settled. It is not new. There has been an endeavor to thresh it out for nobody knows how long, for considerably more than a century, that is certain. The poet Goethe somewhere tells of his futile efforts to take an interest in the music lessons of his early childhood. His troubles were very similar to those of the children outlined in the foregoing letter. The whole thing was utterly distasteful to him. One day he heard a lesson given to one of his companions in which the instruction was conveyed by means of stories. The tones of the scale were given certain family names, an idea that has been claimed as original by some modern teachers, and little stories were invented as pretended explanations of the music. The naturally poetic mind of the child Goethe was much impressed by this, and he hastened to inform his mother that if he could be sent to this teacher he would study his music. The experiment was tried, but it proved as miserable a failure as had the others. Goethe's mind soon exhausted the stories, when, of course, they no longer had any interest to him. Furthermore he also discovered that, stories or no stories, the practicing at the keyboard had to be done just the same. There was no possible way of escaping this, and it was the practice that he disliked. He differed in no way from other children in that respect.

"Teacher" is right in the position she takes, in that every effort should be made to make the elementary work of small children attractive. But inasmuch as she has asked me, in a footnote to her letter, to express my opinion frankly as to her ideas, I would say that I think she has fallen into the same error as the majority of those who write on this subject,—her position is too extreme. Indeed I am under the impression that it would be almost impossible to develop a good player if it should be attempted strictly along the lines suggested in the foregoing. If one were not a musician, and should read a great deal of the literature written by those who would recommend the exclusive use of pieces, he would be forced to conclude that there were only two classes of teachers: first, those who gave nothing but exercises, and second, those who made use of nothing but pieces.

Either method would be productive of nothing but inferior results. It is doubtless true that many teachers have worn out their pupils with too many exercises, a method that is discouraging to small children. Those, on the other hand, who advocate a too exclusive use of pieces, apparently ignore the fact that no one can poetically interpret any composition unless he has his hands and fingers under absolutely perfect control, so far as the technic of that particular piece is concerned. No composition can be even respectably played, so long as the player is struggling in the conscious endeavor to manipulate his fingers. It is necessary to train the fingers until they become practically automatic in their freedom of movement. It is difficult to acquire this automatic freedom of motion by simply practicing pieces. The various muscles of the hands need to be prepared for their work by the repetition of special exercises. Playing the piano is largely a matter of muscular training, preparing the fingers so that the mind can direct them freely.

This is a principle that is recognized in every department of human activity. The special training comes first, the practical application afterwards. In other words replacing ignorance by education. No one should attempt to do anything until he is prepared for it. Even in the sporting world, ball players, racers, prize fighters, low in the scale of occupation though they be, prepare themselves by means of rigid discipline and training. For anything that is to be accomplished by the muscles there must be previous training, and plenty of it, with the mind concentrated upon the one thing. The piano student needs to conduct a sort of hand gymnasium through every stage of his progress. Otherwise he will never become anything but an awkward, blundering and uninteresting player, and for the reason that the instrument with which he is trying to play will be so badly developed, and in such poor control, that the mind will of necessity be more occupied with its management than with the emotional content of the composition he is trying to interpret. It has not been my experience that we have too many "musical gymnasts." On the contrary we have too many who, from lack of finger control, can do nothing well. Considering the number who are trying to play, there are surprisingly few who develop sufficient technic even to play pieces of moderate difficulty in an interesting manner. It is only half a truth to say that it is "tone quality not mechanical dexterity" that is needed. Either one without the other is equally bad. Indeed I will venture to remark, that it is absolutely impossible to produce a good tone quality without mechanical dexterity, and by this I mean sufficient dexterity to easily perform the task in hand, whatever it may be. Without this requisite amount of dexterity, the would-be player simply bungles about from key to key.

"Teacher" is doubtless perfectly right in the spirit of her article, but in her righteous indignation at the chilling results of the efforts of the "dry-as-dust" teachers, like a great many others, she swings too far over to the other extreme. A middle ground would be much better and safer in results. With little children use little pieces as much as possible, make them interesting with little stories, in fact make the work as entertaining as possible along all lines, but do not forget that a certain amount of finger training must be given, which will of course vary with the advancement and age of the pupil.

The remarks of several children in regard to exercises have been quoted. But is it possible to allow children to be the arbiters of their education? How many of their school studies would they learn if left to themselves to decide what they should take up, or what was best for them? How many of them would go to school if not compelled to by their parents? How much discipline for life's work would they acquire if only allowed to do the things that they thoroughly enjoyed? What would be the result if they were allowed to drop the studies they did not like, arithmetic for example? Would it not be better to try to make them understand why they need a certain number of exercises, and how they can not play the pieces they would like to, unless their fingers are trained? What "Teacher," and other teachers, need to rebel against most, is the unintelligent use of exercises; not their complete abolition. There are two classes of exercises; those in which the muscles are trained, and correct finger motions established, and second, those in which the fingers are trained to play freely certain combinations of keys, and later with velocity, scales and arpeggios, for example, coming under this head. It would be impossible to try to learn these from pieces. The student needs to know them in all keys, and then he will be prepared to play them in any piece.

I do not mean to be severely critical of "Teacher's" remarks, for she is on the right track in endeavoring to make the children's work more interesting to them. But our educational musical journals have had a great deal of writing along this line which, as a general rule, has been too radical in its tendencies. In all reforms it is generally better to steer a middle course. There is one fact that does not seem to dawn upon the writers who advocate the extracting of exercises solely from pieces. The moment a certain passage is extracted from a piece, and made an exercise and correctly practiced as such, it immediately loses all its character as a piece, is no longer "pretty," is just as disagreeable to practice as any hated exercise, indeed becomes simply ordinary, everyday exercise. Wherein is its advantage over a special exercise that would have trained and prepared the pupil so he would have been ready for the passage when he came upon it? As a matter of fact, a player should treat every piece as an exercise until it is learned, extracting the hard passages and giving them special treatment. There is a good deal of fundamental, conventional passage work, which it is well to thoroughly learn, and at as high rate of speed as possible. Players must practice it if they would acquire a perfect control of their hands. Small children need to begin to work at it, although at first it should be given in small doses. It is well to follow "Teacher's" advice and not overdo the exercises, but it will not be well to dispense with them altogether.

I have received a short article on transposition from one of our readers, which may be suggestive to some of the members of the ROUND TABLE.

TRANSPOSITION.

Transposition is incomprehensible to many players, but, being mechanical can be mastered by anyone who has a small knowledge of musical notation. To transpose rapidly at sight requires practice, as much

(*Continued on p. 340.*)

MUSIC TEACHERS' NATIONAL ASSOCIATION MEETING AT OBERLIN, O., JUNE 26-29.

PROGRAM.

At the first annual meeting of the Music Teachers' National Association, held in New York in June, 1905, so much interest was manifested in the important changes now going forward in the treatment of music as a feature of general education, especially in schools and colleges, that the officers then elected for the present year were instructed to arrange for special discussions of the questions involved as a prominent part of the program for the next annual meeting. The regular sessions will extend from Wednesday morning, June 27th, to Friday afternoon, June 29th, preceded on Tuesday evening by an informal social gathering. The first half-hour in the afternoons and the whole of Wednesday and Thursday evenings will be occupied by music. Two half-days will be devoted to the study of music in colleges and schools. There will also be papers on the special work of the conservatory, on culture-courses, on historical reading for teachers, on the use of the memory in music work, on European musical associations, etc., with speakers like Frank Damrosch, Edward Dickinson, Thomas W. Surrette, O. G. Sonneck, H. D. Sleeper, R. L. Baldwin, and many others. Prof. Stanley, of Ann Arbor, will give an illustrated lecture on a famous opera of the seventeenth century.

PLACE.

The Oberlin Conservatory has thrown open all its well-known resources for this meeting, and there will be the fullest opportunity for abundant sociality. Oberlin is situated thirty-four miles west of Cleveland, and is especially attractive in the summer. Its well-kept lawns, ample shade trees and complete modern city improvements conduce to the pleasure, comfort and convenience of visitors.

ACCOMMODATIONS.

A first-class hotel, a large and handsomely-fitted college hall, and, if needed, several very excellent private boarding houses will be in readiness for the use of guests. Warner Hall, the home of the Oberlin Conservatory of Music, will be the Association headquarters.

Rates for room and board will be $1.00, $1.50 and $2.00 per day, according to the accommodations furnished.

MEMBERS AND DUES.

The present Constitution of the Association provides for two principal classes of members—active and delegate members. Active members pay $1.00 per year, with an additional entrance fee of $1.00 the first year. To this class any one professionally engaged in musical work is eligible. Delegate members are those who officially represent some institution where music is a part of the regular curriculum or who are appointed by some State association or similar professional body. These latter pay $2.00 per year. In addition, non-professional persons who are interested in musical questions may join as associate members, paying a fee of $3.00.

Certificates of membership are now ready. Address, enclosing the proper amount, the Treasurer, Mr. Walter Spry, Fine Arts Building, Chicago, Ill.

R. R. RATES.

In order to facilitate attendance and make this meeting one of the largest and most representative that the Association has had for many years, the officers expect to secure the usual convention rates from the railroads, namely, return tickets at one-third rates for all those who present certificates from the ticket agents at their home offices that they have paid full fare to Oberlin.

All inquiries should be addressed to Professor Charles W. Morrison, Chairman of the Executive Committee, Oberlin, Ohio.

OFFICERS OF THE ASSOCIATION.

President, Waldo S. Pratt, Hartford, Conn.
Vice-President, Charles H. Farnsworth, New York City.
Secretary, George W. Andrews, Oberlin, Ohio.
Treasurer, Walter Spry, Chicago, Ill.
Executive Committee, Charles W. Morrison, Oberlin, Ohio, Chairman.
Program Committee, George C. Gow, Poughkeepsie, N. Y., Chairman.
Educational Board, Arthur L. Manchester, Spartanburg, S. C., Chairman.

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

In the *Musikalische Rundschau*, Adolph Schloesser raises the question whether art has gained by the enormous increase of the modern orchestra. Have any greater works been created since Beethoven, he asks; is the Choral Symphony superseded, or wholly laid aside; have the later masters reached heart-strings hitherto untouched, and given us a higher enjoyment of music?

He answers these questions in the negative, and claims that the "Eroica," the Fifth, the "Pastoral," and the "Choral" Symphonies have never been equalled. As regards size of orchestra, Beethoven's last symphony calls for 14 wind instruments, Mendelssohn's "Elijah" 18, Schumann's first symphony 17, Wagner's "Götterdämmerung" 30, and the "Heldenleben" of Strauss 34. The last two demand 64 stringed instruments, while "Salome," the latest wonder of Strauss, needs a total of 120. The writer goes on to claim that these great effects of massiveness are not only unnecessary, but actually bad. One difficulty lies in the fact that they can be produced only in the largest musical centres; another, in the fact that they demand virtuosi as orchestral performers; a third, in the limitations of the human ear. In the terrific din of some modern works, the auditor cannot follow individual instruments, and the writer prophesies that, at the present rate, cannon and mitrailleuses will soon be admitted to the score. He considers large orchestras permissible only in great festival halls, or as a balance to large choral forces; and he protests against the modern tendency as misleading and inartistic.

Misleading it certainly is; for many young composers are led to indulge in mere "sound and fury, signifying nothing." They should not forget that music implies emotion, sentiment, beauty; and the modern schools are wrong if they discard these. But the excesses of some living composers should not be allowed to make us overlook the vast possibilities of the modern orchestra. We may remember at once with Mr. Schloesser's statement that the modern works have not justified themselves. Beethoven's works, unequalled in their own vein, seem to us as outlaw drawings, while the modern symphonic poem shows less clean-cut form, but more of harmonic and instrumental color. The need of the present is not to abolish the newer style, but to regulate it more carefully.

With Wagner, the larger orchestra is used legitimately. His richly woven instrumental textures, with their glow of warm coloring, certainly are marvels of beauty, undreamed-of before their day, and invaluable in our own. The use of *divisi* instruments, to obtain these skilfully blended effects, necessitated a large orchestra; and many of the deeper wind instruments were introduced for special effects, justified by the stage situation. Wagner, too, was a devotee of Beethoven, and stated definitely, that his own style was not intended for any but operatic music.

Now, however, we have the modern symphonic poem, based wholly on this style of rich coloring; and the unrestrained indulgence in tonal effects may well call forth a protest. All the resources of modern music should be made subservient to the proper aim; and Strauss, D'Indy and the others sin against art in making them an end rather than a means. For Strauss, especially, we may well agree that

"It is excellent
To have a giant's strength; but it is terrible
To use it like a giant,"

for, in spite of his tremendous grasp of orchestration, he has not equalled Wagner in beauty. The aim of the art should be what it has always been, to inspire or express high thoughts by noble music; and this can be done with a hundred instruments, as well as with fifty, if the composers will only realize that their object should be to charm and elevate their audiences, rather than to puzzle or astound them.

THE LATEST opera of Saint-Saëns, "L'Ancêtre," met with a poor reception at Monte Carlo. Perhaps the rather sombre libretto seemed out of place in its gay surroundings, but the music did not show any striking characteristics. It was always adequate, always suited to the stage action, but it never rose to the height of the composer's earlier dramatic efforts.

SOME NEW English works, given at the latest Norwich festival, are: Parry's humorous cantata, "The Pied Piper," which is ranked as a classic of its kind: Elgar's "Introduction and Allegro," for strings and string quartet, rated higher than his "kaleidoscopic oratorios, hard, uncanny variations, and hotel-lounge marches;" a strong overture by Bridge called "Morte d'Arthur;" "Perishtah's Fancies," by Bantock, spoken of as "warm, heart-felt music;" Arthur Hervey's new overture, "In the East;" Herbert Bunning's "Lancelot and Guinevere;" some rather prolix Longfellow lyrics by Coleridge-Taylor; and a weak vocal *scena* by Liza Lehmann.

HENRI QUITTARD'S article in the *Revue Musicale* on French violinists of the 18th century is an interesting contribution to the history of violin-playing and composing. The violin first attained prominence in the Italian church services of the 17th century. Crude examples of so-called sonatas came into being, the *sonata di chiesa*, or church sonata, consisting of prelude, allegro, slow movement, and finale, while the *sonata di camera* was really a suite of dance-forms. The early Italian school boasted Corelli and Tartini as its leaders.

At a later date Viotti came to Paris, and built up a more dramatic school, containing such men as Kreutzer, Rode, and Baillot. This school reigned supreme until the advent of Spohr, when the sceptre passed into German hands. Spohr introduced a broader style of playing, and elevated the violin-concerto to the rank of a worthy art-form.

Meanwhile Italy languished until Paganini came on the scene. That most wonderful of violinists exhibited such remarkable technic that his superstitious countrymen believed him to be aided by the devil. Part of this excellence was due to the use of very thin strings, but probably it was largely due to the old familiar secret of constant practice. A stranger who once roomed next to him at a hotel, and indulged in a secret watch, saw no traces of any Satanic personage, but only a tall, thin man diligently fingering a violin without any bow.

During the last century the so-called Franco-Belgian school was built up by De Bériot and Vieuxtemps. A distinction was formerly drawn between this school, which was said to be fiery and brilliant, and the German school, less showy, but more broadly expressive. But Wieniawski, David, and Joachim broke down national lines of demarcation, while Ysaye and Kreisler are doing the same at present.

MOZART'S MANNER OF COMPOSING.

IN regard to Mozart's compositions and his methods of work the following, from the *New York Evening Post* is interesting:

"He wrote music as other people write letters. Grieg relates that one time, when in Vienna, he saw the MS. of the D minor concerto for piano. 'In the finale, Mozart was in some way or other interrupted in his writing. When he again took up his pen he did not continue where he had left off. A stroke of the pen over the excellent piece, a new finale, the one which we all know! No laborious search for the lost thread.' In some cases this impromptu method worked well; in others, it did not. A great proportion of his 626 works are mere *pièces d'occasion*. He wrote songs for his friends as they wrote their names in albums, and cared not what became of them. Many of his pianoforte works were composed specially for his pupils. Mozart could turn out Allegros, Rondos, sets of variations *à discrétion*. The sonata in C minor is, to our thinking, the only one in which he was entirely absorbed in his art.

"When, however, Mozart was thus entirely wrapped up in his work, he achieved results equalled by few and surpassed by none. His 'Don Giovanni' and 'Magic Flute,' in particular, contain imperishable pages of inspiration; here are oceans of melody and marvels of dramatic characterization, which make it seem probable that had he lived more than a paltry thirty-five years he might have anticipated Weber, and even Wagner. He knew better than anyone else that he had just arrived at the threshold of his greatest possible achievements. 'And now I must go,' he said on his deathbed, 'just as it had become possible for me to live quietly. Now I must leave my art just as I had freed myself from the slavery of fashion, had broken the bonds of speculators, and won the privilege of following my own feelings and composing freely and independently whatever my heart prompted.'

PUBLISHERS NOTES

We shall shortly issue a work in musical literature entitled "Observations of a Musician," by Louis Lombard. This was published, some years ago, by a New York firm that failed soon after. We have just completed arrangements with the author to publish this important work, somewhat revised and enlarged. Many will remember Mr. Lombard as a very prominent musician, who was the organizer of the Utica School of Music.

The work consists of discussions of topics of great practical interest by a keen observer of musical matters. Some of the chapter headings will give an insight into the nature of the book. Here are a few of them: Music and Money, Use and Abuse of the Pianoforte, Music as a Bread Winner for Girls, Our Conservatories, Train Musicians Early, Inexperienced Teachers, Music in Spain. There are no fewer than thirty-six different chapters in the book, similar to those above quoted. This work has been translated and published in French, Italian and German.

We will make a special offer on the work, and will send n copy to any one for 30 cents, postpaid, if cash accompanies the order; if the price is to be charged on our books, postage is additional.

* * *

THE HANDEL ALBUM we expect to be ready about the time the next issue is ready. We expect to make this one of the best, most serviceable collections of Handel's pieces that has ever been published. It will, in our estimation, be a much more educational volume than anything we have ever published of Bach. The volume will be graded and will be about the difficulty of Bach's two-part inventions. The "Special Offer" price of 30 cents is still in force.

* * *

VOLUME II of Czerny's "Selected Studies," edited by Liebling, is about ready for press. This volume may be taken up by pupils who have partly completed the work of Grade III. It will prove no less valuable than Vol. I in all respects. The material has been selected with equal care, and the book will be as closely graded. We cannot speak too highly of the editing of Book II. It is comprehensive and practical. Vol. I has achieved a flattering success; Vol. II should be no less successful. We are now offering Vol. II at the special price of 25 cents. Although Vol. I can no longer be had at special price, we are offering Vols. I and II together at the special price of 50 cents, postpaid, if cash accompanies the order.

* * *

THE GURLITT ALBUM will be continued on "Special Offer" during the current month. We are pleased to announce that this work will be edited by W. S. B. Mathews. It will prove n most interesting and useful work. The material has been carefully selected, and the editing will be of the very best. The pieces are largely of the second and third grades, and have been taken from about all the popular numbers of this prolific composer. The work will be gotten out in handsome style and printed from specially engraved plates. The special price during the current month will be 20 cents, postpaid, if cash accompanies the order. Otherwise postage will be additional.

* * *

THE special offer on Loeschhorn's Op. 52, Book I, is now discontinued, but during the current month we are offering Loeschhorn's Op. 52, Book II, at the special advance price. Both volumes will be published in the PRESSER COLLECTION. Loeschhorn's Op. 52 deserves to be extensively used. The studies begin about grade II and are continued to grades 2½ and 3. They contain a wealth of valuable technical material and are melodious and well contrasted throughout. We will send a copy of Book II for 15 cents, postpaid, if cash accompanies the order, or Books I and II will be sent together for 30 cents.

* * *

IT MAY be a little early to mention the return of "On Sale" music and the settlement of the accounts of our regular patrons, but we can say this: unless there is some particular purpose in view, it would be best for our patrons to wait until they receive their June statement, which will contain full directions to use in making their returns. The PUBLISHER'S NOTES for June will also contain a general explanation of this part of our business. A few words to those who desire to make their returns before June 1st may be of some value.

Music and books are mailable in four-pound packages at two ounces for one cent. The same rates are allowed to certain points by the express companies. Any packages sent out by us at printed matter rates, which is what these rates are called, are returnable at the same rates. Sometimes, depending on the distance, it is cheaper to return by express at regular rates (not printed matter). See your agent about this, if necessary.

Patrons in Canada and Mexico would do well to return in four-pound packages by mail, as the express is more likely to go through the Custom House and to cause considerable delay and oftentimes expense.

We again say, however, that it would be best, all other conditions being satisfactory, to await the June list statement, enclosed with which we send labels and full information.

* * *

AS BEING of great assistance in selecting teaching pieces of the easier grades, we recommend our "Guide for the Teacher," a graded thematic and descriptive catalogue of 60 pages, containing the themes and titles of instructive compositions and studies in the first four grades. This is sent free to any teacher upon request.

* * *

ONE or the difficulties confronting the teacher outside of large centers is the procuring of suitable instruction books, studies and "pieces" for the reed organ; many content themselves with similar works in the easier grades, *but actually written for the piano* and then their action is correct. Your digger-tips will tell you when each pair of muscles is in the right position. Also, the improvement in quality, range, resonance and ease will speak for itself. Send stamp for my booklet, "The Voice Made Beautiful" and full particulars, terms, etc. Harvey Sutherland, Suite, The Gumercy, New York City.

PIANO TEACHERS.—IF YOU ARE INTERESTED IN a new kindergarten piano method, send 25 cents (regular price, $1.00) for a copy of Chas. Edwin Yeon's "Introductory Lessons." The short course given free to teachers adopting the method. Address, The Piano School, Beaver Falls, Pa.

A MAGNIFICENT ERARD (PARIS) DOUBLE ACTION Harp for sale. Sent on approval if desired. Apply to Harpist, ETUDE office.

We have received "The Moon Queen," and find it melodious, simple and easy. Just the thing for children. —*Sisters of Charity.*

I consider the "Little Pischna" studies as valuable to the beginner as Cramer's "Etudes" are to the advanced pupil.—*Frank Steininger.*

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SPECIAL NOTICES

Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

WANTED—VIRGIL PRACTICE CLAVIER. ADDRESS Box 319, Davenport, Ia.

WANTED TO BUY—A SMALL SIZE TECHNICON. Box 50, care of THE ETUDE.

FOR SALE—ORGANIST'S TWO MANUAL PEDAL Clavier. Klein, Welden P. O., Pa.

RARE OPPORTUNITY TO PURCHASE AN UP-TO-date Institute of Music. Freeman Music Co., Colorado Springs, Colorado.

SINGERS AND TEACHERS WILL BE INTERESTED in the announcement elsewhere of the twenty-second season of The National Summer School of Music, at Round Lake, N. Y., near Saratoga. A special and unique course will be given, which is attracting much attention in musical circles.

MUSIC LESSONS FREE FOR ONE YEAR TO PURchaser of new Hardman piano. Address, C, 29 S. 7th St., Philadelphia.

COLLEGE OF MUSIC FOR SALE, HAVING STAFF of ten teachers, Elocution School, Art Department connected; vicinity, Toronto, Canada. Director wishes to go abroad. Good solo pianist preferred, lady or gentleman. Address communications making offer, stating qualifications, etc., to Box 100, care of THE ETUDE.

ARTISTIC TONE PRODUCTION IS THE RESULT of (1) a definite adjustment of the *outside* muscles of the larynx, and (2) complete breath-control. Either factor alone is only half the battle, and so-called "diaphragmatic" breathing is only half of one-half. The muscles *inside* the larynx cannot change the pitch of a tone. I teach by correspondence how to locate, develop, and control the outside vocal muscles, so that you may KNOW for a certainty when their action is correct. Your finger-tips will tell you when each pair of muscles is in the right position. Also, the improvement in quality, range, resonance and ease will speak for itself. Send stamp for my booklet, "The Voice Made Beautiful" and full particulars, terms, etc. Harvey Sutherland, Suite, The Gumercy, New York City.

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I have received "The Little Pischna" and "The Extension Exercises," by Phillipp; both are very instructive and of great benefit to teacher and pupil.—*Mrs. Robt. Brewer.*

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QUESTIONS AND ANSWERS

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Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

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Pupils of Daisye Rankin.

Paper: Influence of Music; At the School Festival (6 hds.); Streabbog; Etudes, No. 12, No. 19, Bertini; Nore Dame Waltz, Latour; In the Boat, Norris; The New Flower Song, Moses-Tobani; Mädchentraum, Op 176, Heins; Gertrude's Dream Waltz, Beethoven; Whistling Solo, Bobolink, Bischoff; Aramanthus, Op. 51, Gilder; The Dying Poet, Gottschalk; Charge of the Uhlans (4 hds.), Bohm; Der Spottvogel, Op. 200, Kern; Etudes, No. 13, No. 19, Op. 453, Czerny; Silbersterne, Op. 327, No. 2, Bohm; On Blooming Meadows, Rive-King.

Pupils of Clarence L. Riege.

The Shepherd's Repose, Schmoll; The Fountain, Rathbun; The Hunter's Call, Bohm; The Two Juveniles (4 hds.), Hurty; On the Meadow, Lichner; Valse Caprice, Engelmann; Song Without Words, Op. 62, Mendelssohn; Ariel, Kern; Impromptu, Reinhold; Berceuse, William Barge; Danse Caprice, Grieg; Bird in the Wood, Bohm; Thorn Rose, Bendel.

Pupils of Mrs. M. C. Ward.

La Cinquina, Bohm; Greeting, Pfefferkorn; Salterello, Schmoll; Une Perle, Behr; Second Valse, Godard; Polka Brilliant, Spindler; Elfen Tanz, Grieg; Hunting Song, Mendelssohn.

Pupils of Mrs. F. N. Matteson.

La Muette de Portici (4hds.), Auber; Im Mai (4 hds.), Lemuz; Butterfly, Lavallée; Neue Frühling, Lange; Revel of the Brownies, Schleifarth; La Grace (4 hds.), Bohm; Alpine Bells (4hds.), Oesten; Nocturne, Richards; Elpey Gavotte, Op. 424, No. 3, Fr. Behr; Rondo, Op. 191, No. 16, Diabelli; Sonatina, Op. 66, No. 1, Lichner; La Fille du Regiment (4 hds.), Donizetti; Valse Posthume, Chopin; Rondo in C, Op. 51, No. 1, Beethoven; Spanish Dance, Op. 12, No. 1 (4 hds.), Moszkowski; If I Were a Bird, Gensert; Valse, Op. 64, No. 1, Chopin.

Pupils of Miss Gletin.

Russian Gipsy Song (4 hds.), Behr; Alpine Song, Doerfel; The Bird's Nest, Hertz; In a Gondola, Heins; Hunting the Butterflies, Hirsch; Shepherds Serenade—Idylle, Lange; Der Mai ist Gekommen, Bohm; Valse Arlocretaine, Ringuet; Fanfare Militaire, Ascher; Valse Caprice, Op. 33, Eyer; Allegretto—Scherzando, Gurlitt; Regina, Blumenreich; Himmesong, Merkel; La Chant du Seraphin, Gregh; Tarantella, Heller; Gondoliera, Stojowski; Pierrette, Ketterer de Ballet, Chaminade; Sparks, Moszkowski; Le Papillon, Lavallée.

Pupils of Miss Lena B. Gregory.

The Merry Skater (4 hds.), Zitterbart; The Chase, Van Laer; Dance of the Elves, Jungmann; Mariionettes, Crosby-Adams; Peasant Dance, Baumfelder; Bohemian Dance, Aletter; Spring Blossoms, Harris; The Answer, Newcomb; Good Humor, Baumfelder; In The Row Boat, Schnecker; Joyous Peasant, Schumann; Elfin Revelry, Dendé; Valse, Op. 64, No. 1, Chopin; Valse Posthume, Lack; Cradle Song, Salmon; Shadow Dance, MacDowell; The Gypsies, Rosoff; Ahasi, Metcalf; Chant Polonaise, Chopin-Liszt; Fantasie-Impromptu, Chopin; Hunting Song, Mendelssohn; Grand Etude in F sharp, Meyer.

Pupils of the Virginia Female Institute.

Minor Valse, C sharp, Chopin; Sweetheart, Sigh no More (Song), Lynes; Chant du Berger, Galos; Damon (Song), Strung; Moment Musical, Moszkowski; The Captain (Song), Rogers; L'Adieu, Favarger; Murmuring Zephyr, Jensen-Niemann; The Forget-me-not, The Violet (Songs), Woodman; The Gingerbread Man (Song), Gaynor; Nocturne in D flat, Rivina; The Carnival (Song), Molloy; Valse, D minor, Chopin; In the Garden (Song), Salter; Three Little Chestnuts (Song), Page; Staccato Etude, Rubinstein; Evening Prayer in Brittany (Chorus), Chaminade.

Pupils of Silliman Institute.

Scherz Polka ("Miau Miau") (8 hds.), Behr; An den Frühling, Grieg; Minuet in F Antique, Paderewski; My First Duet (4 hds.), Dinhelli; Les Deux Alouettes, Leschetizky; Spinning Song, Eimenreich; Marche Funebre (2 pianos, 4 hds.), Chopin; Pierette, Chaminade; Romance, Rubinstein; Serenade (6 hds), Pierne; Waltz Mignonne, Thome; Au Matin, Godard; Pilgrims' Chorus from "Tannhäuser" (4 hds.), Wagner; Hark, hark the Lark, Schubert-Liszt; Invitation to the Waltz (2 pianos, 4 hds.), Weber.

Pupils of M. Earl Clark.

Prelude in C Minor, Chopin; Serenade, Liebich; Sgudilla, Bohm; Nocturne in E flat, Chopin; Spring Song, Mendelssohn; Second Valse, Godard; Spanish Valse, Rathbun; Romance in C sharp Major, Schumann; Silver Stars, Bohm; Nocturne in G Minor, Chopin; Last Hope, Gottschalk; Kamennoi-Ostrow, Rubinstein; Military Polonaise, Chopin.

Pupils of Miss Jean Gordon.

Il Trovatore (4 hds.), Verdi-Blake; Girard Gavotte (6 hds.), Fondey; Grande Polka de Concert, Bartlett; Galop Brillante (4 hds.), Bartlett; Spellman's Steadfastness (4 hds.), Low; Valse Chromatique, Godard; Les Roses de Bohemienne (4 hds.), Kowalski; Fantasie for two pianos—Last Rose of Summer, arr by Dressler; Rucephale (4 hds.), Desaux; In Cherry Time, D'Orso; Fairy Bells (6 hds.), Kramer; Rustling of Spring, Sinding; Whispering Zephyr, Wollenhaupt; Old Folks at Home, Chaliner; Hellotrope, Shults-O'Neill; Nocturne and Wedding March (from Midsummer Night's Dream), Mendelssohn.

Pupils of Ira D. Moore.

In Sommer, Oesten; The Echo, Elsie's Delight, Ritter; Rollins' Lullaby, Krogmann; Die Spielleute, Heins; Allegretto, Seebeck; La Candeur, L. Arabesque, Op. 100, La Pastorale, Burgmüller; Maigléckchen, Op. 99, No. 4, Morley; Fantasie sur Motif "Il Trovatore" (4 hds.), Verdi-Beyer; Prière du Matin, Streabbog; Elfen-Reigen, Op. 194, Heins; O Sonnenschein, Lichner; Scenes Pittoresques, Heins; Sonatina in G, Op 36 (2 pianos), Clementi.

Pupils of Mrs. E. B. Southwick.

Marché Militaire (4 hds.), Schubert; The Sweet Violet, Smallwood; Spring Flowers, Biedermann; Sonatina, Op. 36, Clementi; Slumber Song, Gurlitt, The Forest Sprite, Krug; First Symphony (4 hds.), Beethoven; Prelude No. 1—Ave Maria, Goumod-Bach; Romance Sans Paroles, Thomé; Nocturne in E flat Major, Chopin; Waltz in C sharp Minor, Chopin; Chalietta, Lack; Serenata, Moszkowski; Rêve Angelique, Rubinstein; Sonata, Op. 10, Beethoven; A La Bien Aimée, Schuett; Pantasie Impromptu, Op. 66, Chopin.

Pupils of Notre Dame Academy.

Spring Song, Op. 18, No. 1, Merkel; Ballet Mignon, Wachs; Scherzino, Op. 45, Heller; Suspiro, Gottschalk; Wachs; Scherzino, Op. 45, Heller; Suspiro, Gottschalk; Solfeggietto, C. P. E. Bach; Second Valse, Godard; Berceuse,

EXPLANATORY REMARKS ON OUR PIANO MUSIC PAGES.

Among the piano pieces included in the music of this issue, "The Maiden's Wish," Chopin-Liszt, stands first in point of difficulty. This piece is a brilliant transcription of one of Chopin's Polish songs and is one of the happiest of Liszt's many efforts in this style of writing. The theme has in it the elements both of the dance and the folk-song. In the variations its beauty is enhanced by musical tracery and ornamentation, thoroughly pianistic and in keeping with the character of the subject. This piece demands a facile execution, delicacy of touch and a keen sense of tone color.

Borowski's "First Mazurka" has recently been revised and edited by the composer. It is one of his most characteristic works, picturesque and full of fire. This piece requires careful accentuation and attention to rhythmic detail. The dynamic contrasts must be strongly marked. In the F major portion, the Trio, the part writing must be well brought out, giving due significance to the inner voices. This portion demands a strict legato style.

Geza Horvath's "Hungarian Gipsy Dance" is one of this popular composer's most recent works. It has the genuine Hungarian character. It has the usual form of pieces of the class; the slow introductory movement in the minor key, followed by lively dance movement in the major key. This piece, although showy in effect, is moderate in its technical demands, being well within the capabilities of third grade pupils.

H. A. Williams' "Cinderella" is another third grade piece of quite different character, the work of a young American composer. It is a fancy dance, somewhat in the style of a schottische. It must be played in a spirited and graceful manner.

"Tender Memories," by Allen N. Daugherty, is a melodious drawing-room piece, the work of another young American composer. It must be played in an expressive manner, giving careful attention to the accurate use of the damper pedal.

Chas. Lindsay's "Class Reception" March is the first of a new set of dances by this composer. It will prove useful as a teaching piece. Although but little past the second grade in point of difficulty, it is full of verve and character, equaling in effect many marches of far greater difficulty.

"Carnations," by J. Truman Wolcott, is another useful teaching piece, a bright and catchy waltz movement, demanding clear finger work.

Leo Oehmler's "Hans and Gretchen" is a little schottische from a set of pieces having both hands in the treble clef throughout. Many teachers have found the use of such pieces a decided advantage.

The duet number is an arrangement of Paul Wachs' "March of the Flower Girls." This piece, which is very popular in solo form, lends itself readily to duet transcription. When rendered with style and animation the effect is quite orchestral.

MUSICAL GAMES.

BY F. S. L.

MUSICAL CHARACTERS.

A good game, introducing musical characters, can be played as follows, though it is applicable only to a limited number of players, and they must be well informed in musical history. Send one player out of the room and choose a name with as many letters as there are persons left. Then give a letter of this name to each one; he in turn must choose a name beginning with this particular letter. These names need not be confined to those of musicians or composers; others who have some connection with music may be selected, as will be shown in the example given below. Each player keeps the name he has chosen to himself; the only clue the others have to it is its initial letter. The one who has left the room must find out the name of the principal character by questions which are answered by "Yes" or "No." He spells it out letter by letter in learning each individual name, and it often requires no little ingenuity to frame his questions so as to bring the information desired. These may be restricted to a certain number, say ten, twelve, or fifteen.

For instance, say there are ten players. One is sent from the room and the name Beethoven is chosen. A silently selects Bach for his character; B, Eames, the singer; C, Edison, with reference to the phonograph; D, Thomas, the French operatic composer; E, Haydn; F, Offenbach; G, Verdi; H, Elizabeth from the opera of "Tannhäuser"; I, Nero, who played the fiddle while Rome was burning.

The questions might run as follows:

"Are you a composer?" "Yes."

"Are you a modern composer?" "No."

"Were you born in the seventeenth century?" "Yes."

"Did you die in the seventeenth century?" "No."

"Were you an organist?" "Yes."

"Did you write Fugues?" "Yes."

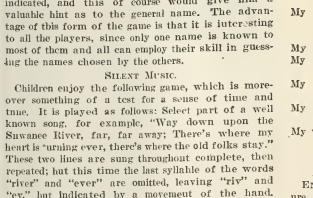
It would not take long for the well-informed questioner to discover that Bach was the character indicated, and this of course would give him a valuable hint as to the general name. The advantage of this form of the game is that it is interesting to all the players, since only one name is known to most of them and all can employ their skill in guessing the names chosen by the others.

SILENT MUSIC.

Children enjoy the following game, which is moreover something of a test for a sense of time and tune. It is played as follows: Select part of a well known song, for example, "Way down upon the Suwanee River, far, far away; There's where my heart is turning ever, there's where the old folks stay." These two lines are sung throughout complete, then repeated; but this time the last syllable of the words "river" and "ever" are omitted, leaving "riv" and "ev," but indicated by a movement of the hand. In the second repetition the first syllables are omitted, leaving "er" in both cases, in the third they are omitted entirely.

NEW PUZZLES.

CUBE PUZZLE.



In this puzzle each asterisk represents a letter, and each of the nine lines stands for a word of six letters, the definition of which is given below:

1—2. An instrument of percussion.
1—3. A body of singers.
2—4. A kind of technic indispensable to artistic playing on any instrument.
2—7. The player on an obsolete instrument.
7—6. A French operatic composer, now deceased.
3—4. A musical term signifying abruptness.
3—5. An important musical form.
4—6. Are found in most churches in connection with 1—3.
7—6. A noted German musical historian, now deceased. —*F. S. L.*

CHARADES.

I.

My first is old—'tis pictured on Egyptian walls;
The music it awakes is low and sweet.
My second tends to rise—it seldom ever falls;
As leading tone it makes the scale complete.
With ease upon my first or whole my third we play;
Through each a diverse character it gains.
My whole charmed generations long since passed away;
My first, far older, still its charm retains.
—*F. S. L.*

II.

At work the printer dreads to see my first;
At home he sees it with delight.
At work it means his labor lost, reversed;
At home it means good cheer in sight.

My second, first of steps to learning's shrine;
The child, the scholar and the sage
Must there begin, before a single line
A meaning has on printed page.

What of my third? It has a sullen sound
To most. It often stands before
A wished-for joy, a pleasure newly found;
To heart's desire oft shuts the door.

My whole, 'tis strange to say, is large and small
Both curved and square, and high and low.
To master stern it proves a loving thrall—
It sings its sweetest from a blow.
—*F. S. L.*

ENIGMA.

I am composed of 21 letters.

My 15, 2, 7, 19, 21, 6	is a form of composition.
My 4, 16	is a term calling for a sudden accent.
My 11, 7, 12, 9, 7, 21, 13	is a quiet movement.
My 5, 19, 12, 13	is the name of a Danish composer.
My 1, 17, 21, 6, 7	is a mythological character in one of Wagner's operas.
My 2, 20, 21, 13	is a dynamic nuance.
My 8, 19, 10, 14, 21	is one name for the scale.
My 4, 17, 20, 16	is a favorite form with the older composers.
My 3, 11	is the sixth syllable in the scale.

My whole is the name of a much loved composer.
—*C. A. S.*

Answers to puzzles in THE ETUDE *for April.*

ENIGMA.—Death has here entombed a rich treasure, but still more glorious hopes.

CHARADES.—Lo-ben-grin. Counter-point.

HUMORESQUES.

BY ALFRED H. HAUSRATH.

PUT UP THE LYRE.

A Dirge. (Suggested by the Telharmonium.)

Put up the lyre,
And quench your fire!
The dance is done;
Our course is run.

We'll sing no more,
Nor play before
Enchanted crowd,
Nor soft, or loud.

Machines are here,—
Both weird and queer,—
To drive us out,
Beyond a doubt.

For now a move
To fast improve
The Tune-machine
Is on, I ween.

Put up the lyre,
And quench your fire!
The dance is done;
Our course is run.

LIZA JANE'S ACCOUNT OF A CONCERT "DOWN TO 'YORK."

And then there was a Mr. Kerplunkski who shook his head and fists at the piano, and bit the poor dumb thing some awful whacks. I suppose he didn't mean any harm, but he did look awful vicious with his long, uncombed hair—well, I suppose it's just his way. He played a Rhapsody by Liszt called Number Fourteen.

Mr. Katsouud played beautiful. He is a violin worker, with an immense resinous tone.

Miss Cutloe played a selection on the piano which called for some big jumps over the keyboard, and missed a great many notes in the composition by A. Foote.

"The hardest thing in the world to do," said the "First Violin," "is to beat time."

"Very trne," said the conductor, with a superior smile, "you can't beat it."

"Perhaps not, but I know enough not to try; and that's more than some persons do." (With a spiteful grin at the conductor.)

"I find it hard enough to keep, let alone beat," said the "Drummer."

"And yet, there are leaders who find it easier to beat than to keep," said the "Doublebass," with a knowing wink at the "First Violin." And then they tuned up.

Rise Liars,

And Salute Your Queen

Ho! All Ye Faithful Followers of Ananias,

GIVE EAR!

A Young Girl said to a Cooking School Teacher in New York: "If You make One Statement as False as That, All You have said about Foods is Absolutely Unreliable."

This hurst of true American girl indignation was caused by the teacher saying that Grape-Nuts, the popular pre-digested food, was made of stale bread slipped in and sweetened.

The teacher colored up and changed the subject.

There is quite an assortment of traveling and stay-at-home members of the tribe of Ananias who tell their falsehoods for a variety of reasons.

In the spring it is the custom on a cattle ranch to have a "round up," and brand the cattle, so we are going to have a "round up," and brand these cattle and place them in their proper pastures.

FIRST PASTURE.

Cooking school teachers—this includes "teachers" who have applied to us for a weekly pay if they would say "something nice" about Grape-Nuts and Postum, and when we have declined to hire them to do this they get waspy and show their true colors.

This also includes "demonstrators" and "lecturers" sent out by a certain Sanitarium to sell foods made there, and these people instructed by the small-be-whiskered-doctor—the head of the institution—to tell these prevarications (you can speak the stronger word if you like). This same little doctor conducts a small magazine in which there is a department of "answers to correspondents," many of the questions as well as the answers being written by the aforesaid doctor.

In this column sometime ago appeared the statement: "No, we cannot recommend the use of Grape-Nuts for it is nothing but bread with glucose poured over it." Right then he showed his badge as a member of the tribe of Ananias. He may have been a member for some time before, and so he has caused these "lecturers" to descend into the ways of the tribe wherever they go.

When the young lady in New York put the "iron on" to this "teacher" and branded her right we sent $10.00 to the girl for her pluck and bravery.

SECOND PASTURE.

Editors of "Trade" papers known as grocers' papers.

Remember, we don't put the brand on all, by any means. Only those that require it. These members of the tribe have demanded that we carry advertising in their papers and when we do not consider it advisable they institute a campaign of vituperation and slander, printing from time to time manufactured slurs on Postum or Grape-Nuts. When they go far enough we set our legal force at work and hail them to the judge to answer. If the pace has been hot enough to throw some of these "cattle" over on their backs, feet tied and "bellowing," do you think we should be blamed? They gambol around with tails held high and jump stiff legged with a very "cocky" air while they have full range, but when the rope is thrown over them "it's different."

Should we untie them because they bleat soft and low? Or should we put the iron on, so that people will know the brand?

Let's keep them in this pasture, anyhow.

THIRD PASTURE.

Now we come to a frisky lot, the "Labor Union" editors. You know down in Texas a weed called "Loco" is sometimes eaten by a steer and produces a derangement of the brain that makes the steer "batty" or crazy. Many of these editors are "Locoed" from hate of anyone who will not instantly obey the "demands" of a labor union and it is the universal habit of such writers to go straight into a system of personal vilification, manufacturing any sort of falsehood through which to vent their spleen. We assert that the common citizen has a right to live and breathe air without asking permission of the labor trust and this has brought down on us the hate of these editors. When they go far enough with their libels, is it harsh for us to get judgment against them and have our lawyers watch for a chance to attach money due them from others? (For they are usually irresponsible.)

Keep your eye out for the "Locoed" editor.

Now let all these choice specimens take notice:

We will deposit one thousand or fifty thousand dollars to be covered by a like amount from them, or any one of them, and if there was ever one ounce of old bread or any other ingredient different than our selected wheat and barley with a little salt and yeast used in the making of Grape-Nuts, we will lose the money.

Our pure food factories are open at all times to visitors, and thousands pass through each month, inspecting every department and every process. Our factories are so clean that one could, with good relish, eat a meal from the floors.

The work people, both men and women, are of the highest grade in the state of Michigan, and according to the state labor reports, are the highest paid in the state for similar work.

Let us tell you exactly what you will see when you inspect the manufacture of Grape-Nuts. You will find tremendous elevators containing the choicest wheat and barley possible to buy. These grains are carried through long conveyers to grinding mills, and there converted into flour. Then the machines make selection of the proper quantities of this flour in the proper proportion and these parts are blended into a general flour which passes over to the big dough mixing machines, there water, salt and a little yeast are added and the dough kneaded the proper length of time.

Remember that previous to the barley having been ground it was passed through about one hundred hours of soaking in water, then placed on warm floors and slightly sprouted, developing the diastase in the barley, which changes the starch in the grain into a form of sugar.

Now after we have passed it into dough and it has been kneaded long enough, it is moulded by machinery into loaves about 18 inches long and 5 or 6 inches in diameter. It is put into this shape for convenience in second cooking.

These great loaves are sliced by machinery and the slices placed on wire trays, these trays, in turn, placed on great steel trucks, and rolled into the secondary ovens, each perhaps 75 or 80 feet long. There the food is subjected to a long low heat and the starch which has not been heretofore transformed, is turned into a form of sugar generally known as Post Sugar. It can be seen glistening on the granules of Grape-Nuts if held toward the light, and this sugar is not poured over or put on the food as these prevaricators ignorantly assert. On the contrary the sugar exudes from the interior of each little granule during the process of manufacture, and reminds one of the little white particles of sugar that come out on the end of a hickory log after it has been sawed off and allowed to stand for a length of time.

This Post Sugar is the most digestible food known for human use. It is so perfect in its adaptability that mothers with very young infants will pour a little warm milk over two or three spoonfuls of Grape-Nuts, thus washing the sugar off from the granules and carrying it with the milk to the bottom of the dish. Then this milk charged with Post Sugar is fed to the infants producing the most satisfactory results, for the baby has food that it can digest quickly and will go off to sleep well fed and contented.

When baby gets two or three months old it is the custom of some mothers to allow the Grape-Nuts to soak in the milk a little longer and become mushy, whereupon a little of the food can be fed in addition to the milk containing the washed off sugar.

It is by no means manufactured for a baby food, but these facts are stated as an illustration of a perfectly digestible food.

It furnishes the energy and strength for the great athletes. It is in common use by physicians in their own families and among their patients, and can be seen on the table of every first-class college in the land.

We quote from the London Lancet analysis as follows:

"The basis of nomenclature of this preparation is evidently an American pleasantry, since 'Grape-Nuts' is derived solely from cereals. The preparatory process undoubtedly converts the food constituents into a much more digestible condition than in the raw cereal. This is evident from the remarkable solubility of the preparation, no less than one-half of it being soluble in cold water. The soluble part contains chiefly dextrin and no starch. In appearance 'Grape-Nuts' resembles fried bread-crumbs. The grains are brown and crisp, with a pleasant taste not unlike slightly burnt malt. According to our analysis the following is the composition of 'Grape-Nuts': Moisture, 6.02 per cent; mineral matter, 2.01 per cent; fat, 1.60 per cent; proteids, 15.00 per cent; soluble carbohydrates &c, 49.40 per cent; and unaltered carbohydrates (insoluble), 25.97 per cent. The features worthy of note in this analysis are the excellent proportion of proteid, mineral matters, and soluble carbohydrates per cent. The mineral matter was rich in phosphoric acid. 'Grape-Nuts' is described as a brain and nerve food, whatever that may be. Our analysis, at any rate, shows that it is a nutritive of a high order, since it contains the constituents of a complete food in very satisfactory and rich proportion and in an easily assimilable state."

(*Continued on p. 338.*)

RISE LIARS, AND SALUTE YOUR QUEEN.

(Continued from p. 337.)

An analysis made by the Canadian Government some time ago shows that Grape-Nuts contains nearly ten times the digestible elements contained in ordinary cereals, and foods, and nearly twice the amount contained in any other food analyzed.

The analysis is familiar to practically every successful physician in America and London.

We print this statement in order that the public may know the exact facts upon which we stake our honor and will back it with any amount of money that any person or corporation will put up.

We propose to follow some of these choice specimens of the tribe of Ananias.

When you hear a cooking school teacher or any other person assert that either Postum or Grape-Nuts are made of any other ingredients than those printed on the packages and as we say they are made, send us the name and address, also name of two or three witnesses, and if the evidence is clear enough to get a judgment we will right that wrong quickly.

Our business has always been conducted on as high a grade of human intelligence as we are capable of, and we propose to clear the deck of these prevaricators and liars whenever and wherever they can be found.

Attention is again called to the general and broad invitation to visitors to go through our works, where they will be shown the most minute process and device in order that they may understand how pure and clean and wholesome Grape-Nuts and Postum are.

There is an old saying among business men that there is some chance to train a fool, but there is no room for a liar, for you never can tell where you are, and we hereby serve notice on all the members of this ancient tribe of Ananias that they may follow their calling in other lines, but when they pay forth their lies about Grape-Nuts and Postum, we propose to give them an opportunity to answer to the proper authorities.

The New York girl wisely said that if a person would lie about one item, it hrands the whole discourse as absolutely unreliable.

Keep your iron ready and hrand these "mavericks" whenever you find them running loose.

HUMORESQUES

"O Professor," said the hostess to the departing pianist, "you must pardon my oversight in not asking you to play this evening."

Professor, thinking of the weather-beaten old veteran of a piano, "Pray, don't mention it. No harm done I am sure;" and *everybody* is happy.

AUBER'S AGE.

This celebrated composer enjoyed into advanced age the most wonderful freshness of spirit and body. Once in his eighty-fifth year while he was returning home from attendance at a jury on which his colleague Caressa, who was much younger than himself, also sat, he remarked pityingly; "Poor Caressa! How old he grows."

After he attended the funeral of Meyerbeer he said, with a melancholy smile: "Dear me! Death is certainly putting things in order amongst us composers—Rossini's turn next."—*Translation.*

FAVORITE MUSICAL INSTRUMENTS.

The hurglar's—the lute. The scold's—the harp. the aurist's—the drum. The card fiend's—the trumpet. The apothecary's—the viol. The mathematician's—the triangle.—*Music Trades.*

Editor Animal Department:

Will you kindly tell me where I can have my fox terrier taught to tune pianos? I think it is a neat and artistic profession, and I was once informed by a piano tuner that it was a regular dog's life. My dog is big enough to work now.

Answer: Try one of the correspondence schools.—*N. Y. Evening World.*

STICKS TO HER JOB.

"Miss Blank must have an nugelic disposition; she's sung in the same choir for six years!"

"That's no sign! When they quarrel, the others are always the ones to leave."—*Detroit Free Press.*

"Is your daughter learning to play the piano by note?"

"Certainly not," answered Mrs. Cumrox severely. "We always pay cash."—*Tacoma News.*

"Where is Charlie Blower, the cornet player?"

"Studying abroad."

"Who advised him to go so far to study?"

"All of his neighbors."—*Cleveland Plain Dealer.*

The Press Agent—That girl is just full of talent.

The Manager—She must be. I've never seen any come out.—*Musical America.*

Wigg—"He doesn't know a good thing when he sees it."

Wagg—"Of course not. He's a critic."—*Musical America.*

If the author of "I Love My Love in the Morning" had happened around at her home at that time o' day the song might never have been written.—*Musical America.*

Mr. Kuller—"Taking music lessons, are you, Willie? Well, do you know what a flat is?"

Willie Hariumm—"Yes, sir: three rooms and a bath."—*Musical Americn.*

MUSICAL ITEMS

Manuel Garcia has added one more year to his century.

The next Bayreuth festival commences July 22, and continues to August 26.

The latest report from Pittsburgh is that the orchestra may be continued next season.

American concert goers are promised an opportunity to hear Mme. Carreño next fall.

Mr. A. S. Gibson, of Norwalk, Conn., was awarded the $500 prize offered by Mme. Nordica.

Mme. Marchesi, the celebrated vocal teacher, celebrated her eighteenth birthday in Paris last month.

Rubelik is heavily insured, $100,000 on his life, while for the loss of a finger he is to receive $50,000.

Eugen d'Albert draws large houses in Berlin. 2500 persons attended one of his Beethoven recitals.

Over one hundred performances were given in New York at the Metropolitan Opera House last season.

Mr. Charles Lunn, of London, a well-known singing teacher and writer on vocal topics, died last February.

A farewell concert was given to Wilhelm Gericke, retiring director of the Boston Symphony Orchestra, April 24.

Reports from Chicago indicate that the complete rest from work taken by Madame Zeisler has restored her to health.

The government at Munich has voted a guarantee of $12,500 to the Prince Regent Theatre for the festival season.

The New York Symphony Orchestra, Walter Damrosch, conductor, gave concerts in some of the Southern States last month.

David Bispham, who aspires to fame as an actor as well as singer, is to appear in a play called "The Buffo" next season.

Bernhard Wolff, a German composer, well known to teachers in the United States, died, March 11, in his seventy-fifth year.

The following conductors will be present at Bayreuth this year: Motti, Muck, Richter, Siegfried Wagner, Rolling and Beidler.

More than $900,000 was taken in by the box office of the Metropolitan Opera House, New York City, during the season of 1905-06.

Mme. Yvette Guilbert, the French singer, has a collection of 40,000 old folk-songs, which is claimed to be the most complete in the world.

Sir August Manns, conductor of the Crystal Palace Concerts for a number of years and now retired, recently celebrated his eighty-first birthday.

The Illinois State Music Teachers' Association will meet in Peoria, June 12-15. The day sessions will be given to educational discussions, the evenings to concerts.

The orchestras of Walter Damrosch and Victor Herbert and the bands of Sousa and Arthur Pryor will furnish the music at Willow Grove Park, near Philadelphia, this summer.

Weingartner has cancelled his contract to come to the United States next autumn, on account of ill health; he has also resigned as conductor of the Imperial Orchestra in Berlin.

The Ohio State Music Teachers' Association is to meet at Cincinnati, O., June 27-29. Mr. Philip Werthner is president and Dr. N. J. Eisenheimer chairman of the Program Committee.

Mme. Melba is said to have signed with Hammerstein for a number of appearances at the new Manhattan Opera House next season. The price is announced as $4,000 for each appearance.

It is announced that Paderewski is to begin a new tour in this country next December. He has completed a symphony which is likely to be played by the Boston Symphony Orchestra next Fall.

Mr. Clarence Eddy, at the time of this writing, was expected to accept the position of organist at Carnegie Hall, Pittsburg. He will also be the organist of one of the large churches of the city.

Mr. John Towers, Musical Art Building, St. Louis, Mo., who is working on a "Dictionary of Operas," is very anxious that American composers who have written operas shall send to him lists of such works.

Three Chicago musicians of eminence will return to Europe this summer to make their homes there. Ernst Saurel, Waldemar Lutschg and Arthur Speed. Their loss will be felt in the circles of musical education.

The Nibelungen Ring dramas, by Wagner, will be given at the Covent Garden, in London, under the direction of Mr. Percy Pitt, during May and June. The representations will begin about 4:30 or 5 P. M., and will be broken by an intermission of an hour and a half for dinner.

One of the officials of the French government, who has charge of matters affecting the Fine Arts, has prohibited the use of foreign made pianos in the Colonne and Lamoureux Concerts which receive a subvention from the government.

A list of music festivals during the Spring season shows sixty-three different organizations, prominent among them being, Montreal, Syracuse, N. Y., Spartanburg, S. C., Richmond, Va., Los Angeles, Cal., Cincinnati, and Ann Arbor.

A play called "The Greater Love," introducing episodes in the life of Mozart was produced in New York in March. It has been reported that Manager Conried expects to engage the celebrated Russian bass Challapine for next season.

Novello, Ewer & Co., 21 East 17th Street, New York, City, are the American agents for tickets to the Mozart and Wagner festivals at Munich this summer. The former will be held August 2 to 12, the latter August 13 to September 7.

The Brockton, Mass., Choral Society gave a concert version of Verdi's Opera Aida, April 20, under the direction of Emil Mollenhauer, assisted by the Boston Festival Orchestra. Nearly the whole house was sold out in advance of the performance.

The program for "Music Week" at Chautauqua, N. Y., will include Rossini's "Stabat Mater," Mendelssohn's "Elijah," an American composer's evening, a choral competition and an opera or an illustrated lecture on some musical subject.

The Southern Music Teachers' Association will meet at Brenau College, Gainesville, Ga., June 12-14. The State association of Georgia will meet at the same place and time. Programs of practical value to teachers are being prepared. A large attendance is expected.

Mme. Etelka Gerster, the former noted prima donna and now a successful vocal teacher of Berlin, who spent a short teaching season in New York City this Winter, returned to Europe in March. She expressed herself as delighted with a number of the voices that came under her care.

Safonoff, the Russian conductor, recently told how he came to conduct without a baton. On reaching a rehearsal he found that he had left his baton at home, and while a search was being made for another he began to conduct using his hand. The results commended themselves both to players and conductor.

At a sale of autographs of famous musicians in Berlin a letter of Gluck's was sold for $1000, one written by Orlando di Lasso, $512, one by Chopin, $250, one by Mozart asking for a loan, $225, and various autographs of Beethoven, Brahms, Berlioz, Liszt, Meyerbeer, Paganini for prices ranging from $50 to $200.

Rachmaninoff, the Russian pianist and composer, who was to have been in New York and other Eastern cities last month, has been forced to abandon his visit owing to the disturbances in Russia. He is conductor at the Imperial Opera in Moscow. His friends in the United States hope that he may be able to come next Fall.

Anton Arensky, the Russian composer, died in St. Petersburg, February 27, aged 45. He was formerly teacher in Moscow Conservatory, and later director of the Court Choir. He wrote three operas, several ballets, symphonies, chamber music, piano pieces, songs, part songs, etc. He was ranked among the best of the young Russian school.

The University of California has established an orchestra of professional musicians which is to be under the direction of Prof. J. Fred Wolle, the originator of the Bach Festival at Bethlehem, Pa. The first series of concerts will consist of six, and will be given in the Greek Theatre of the University, open to the sky, and amphitheatre in shape, the seats rising in tiers, no listener being far removed from the stage.

At the next salon of the *Societe Nationale*, in Paris, a music section is to be organized under the direction of Saint-Saëns. A certain number of works will be passed upon by a jury, those accepted being performed in rotation during the two months the art exhibition is open. In his letter of acceptance says to the organizers: Be as broad-minded as possible; refuse only those who have nothing in them at all, and, for the rest, let the public be the last judge."

The seventh biennial Music Festival of the Cincinnati Association will be held May 1-5. The chorus will number upwards of 400 singers, the orchestra will contain about 110 players, all the forces being under the direction of Mr. Frank Van Der Stucken. Sir Edward Elgar, the famous English composer, will be present to conduct his choral works, "The Apostles" and "The Dream of Gerontius." Other concerts to be given are one in memory of Theodore Thomas who was festival conductor for a number of years, and several mixed programs, orchestral and choral.

HARD TO DROP.

BUT MANY DROP IT.

A young California wife talks about coffee:

"It was hard to drop Mocha and Java and give Postum Food Coffee a trial, but my nerves were so shattered that I was a nervous wreck and, of course, that means all kinds of ails.

"At first I thought bicycle riding caused it, and I gave it up; but my condition remained unchanged. I did not want to acknowledge coffee caused the trouble, for I was very fond of it. At that time a friend came to live with us, and I noticed that after he had been with us a week he would not drink his coffee any more. I asked him the reason. He replied, 'I have not had a headache since I left off drinking coffee, some months ago, till last week, when I began again, here at your table. I don't see how any one can like coffee, anyway, after drinking Postum!'

"I said nothing, but at once ordered a package of Postum. That was five months ago, and we have drank no other coffee since, except on two occasions, when we had company, and the result each time was that my husband could not sleep, but lay awake and tossed and talked half the night. We were convinced that coffee caused his suffering, so he returned to Postum Food Coffee, convinced that the old kind was an enemy, instead of a friend, and he is troubled no more by insomnia.

"I, myself, have gained 8 pounds in weight, and my nerves have ceased to quiver. It seems so easy now to quit the old coffee that caused our aches and ails, and take up Postum." Name given by Postum Co., Battle Creek, Mich. There's a reason.

Read the little book, "The Road to Wellville," in pkgs.

TEACHERS' ROUND TABLE.

(*Continued from p. 330.*)

mental concentration is necessary, but writing out a piece of music in another key is very easily done. When I was a child, transposition was not taught as it is now to very young children, but the possibility of transposing was suggested to me when I was twelve years old from a few words dropped by a friend. The idea came like a flash, and I at once acted upon it, transposing at sight thus being with me the result of an accident. Being asked to play a hymn I inadvertantly changed the key from E flat to E, a common error. On discovering afterwards what I had done, I realized that it would be possible to transpose into any key, by allowing the same intervals between every two notes.

I do not think the matter discussed in the following letter is as unusual as one might think. I have known quite a number of teachers, during my experience, who permitted their pupils to select their pieces from among a number that he or she would try over for them

HUMORING PUPILS

Sometimes in the course of music teaching we unexpectedly run across things which surprise us, and start us thinking seriously of our life calling. A few days ago a young man came to me for his first lesson. He carried under his arm an elegantly bound book, with his name stamped in gold upon the front cover, and which he assured me his former teacher had presented him as a prize for his excellent work. "That certainly must be a source of great pleasure to you," I said, "if you have no objections allow me to examine it more closely." He handed it to me with evident pleasure. I opened it and found "Silvery Waves," "Monastery Bells," "Eolian Harp," and numerous other pieces of a similar character. "Do you play any of these?" I questioned. "No, I do not like them," he replied. "I am glad your taste is better," I said.

So thinking his taste had been guided in the line of the strictly classical, I assigned him Scarlatti's Pastorale in D minor, for the following lesson. When he came to the lesson he played the composition through fairly well, showing that he had ability, but with no expression; so bringing the character of the piece and the intentions of the composer to his notice, and pointing out the places of especial interest. I was ready to dismiss him, when he interrogated: "You never permit your pupils to select their own pieces, do you?" "No," I replied. "Well, my last teacher always allowed me to select mine," he said in a tone of suppressed disappointment. "How did he manage that," I asked. "Oh! He played them over for me and I selected the one I liked best" "I am very sorry, but I cannot find the time to do that," I said.

Then I began to think, and could not but arrive at the conclusion that here surely was an instance in which the pupil taught the teacher. This led me to a deeper thought. If this young man was capable of selecting his own music, then he must be capable of teaching it. Of what use was a teacher? Why did his father employ a teacher? Was it for the youth to go whithersoever he willed, or was it for the guidance and assistance of the teacher's experience? I could see but one trend to all these thoughts. They were leading me to analyze the teacher; to discover if he was true to his position. At last I understood why the prize-book contained "Eolian Harp," "Monastery Bells," etc., instead of selections by Beethoven, Bach, Schubert, and other classic writers.

Eugene F. Marks.

SUMMER MUSIC SCHOOLS

Pages 342, 343, 344 and 3rd cover

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TO TEACHERS WHO WISH ADVANCED INSTRUCTION

From July 24th to August 10th, Mr. Landon will give advanced courses in piano playing, with pedagogical ideas for teaching, particular attention being given to the underlying psychological principles of the NEW TEACHING for preparing teachers to TEACH CLASSES OF TEACHERS.

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THE DAILY ROUND TABLE TALKS AND DISCUSSIONS are full of valuable help and inspiration. It is a Clearing House of teachers' experiences.

You will enjoy the work in Ear Training from the Tonal Harmonic, Rhythmic and Artist's standpoint. This will include a complete and practical treatment of Phrasing and Analysis in the way that will make it clear to you. There will also be a course in expression from the Intellectual, Aesthetic and Emotional standpoints.

The Standard, Special and Occasional Art Touches, and their application for the delightful effects given by artists will be one of the most valuable features of this course. It will also be shown an artist's method of practice and study for bringing out the satire possibilities of a composition, and how amateurs fail in doing this.

When you understand the Laws of Musical Dynamics, Crescendo, Diminuendo, Accelerando, Ritardando, grading from ppp to fff, Climaxing and application of Expressive Accents, together with strict and Rubato Tempo in relation to Expression, you can both play and teach with far superior finish and effectiveness.

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N. B.—The Gulf breezes, cool nights and electric fans make life comfortable here during the summer months.

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Carrie L. Dunning, the originator of the system, having been called to Germany to place her work in several music schools there, has returned bringing with her endorsements of the world renowned masters who acknowledge the superiority of her method of instructing the rudiments of music not only to children but older pupils as well. The fame of this ingenious system and the phenomenal success it has met with in America had reached Europe to that extent that Mrs. Dunning has promised to return and conduct a teachers' normal training class in four of the principal cities in Europe next winter.

The kind endorsement from her former teacher Mrs. Dunning prizes very much.

Mrs. Carrie L. Dunning's method seems to me as most practical and I recommend it for the first musical instruction of children.

It ought to meet with favor and success everywhere the beginning of a musical education is contemplated.

(SIGNED) PROF. THEODOR LESCHETIZKY.
Vienna, Dec. 29, 1904.

Also this which was said to be the first invitation of the kind to be extended to an American.

To Mrs. Carrie L. Dunning:

I am happy to commend the method of instructing children in piano playing devised by Mrs. Carrie L. Dunning, as especially adapted to their peculiar needs and capacity, and shall be pleased to have the author give a more detailed account of the system at the Musical Pedagogical Congress next October in Berlin.

XAVER SCHARVENKA, Royal Professor to the Court.
Regular Member and Senator of the Royal Academy of Art in Berlin.
Berlin, Jan. 12, 1905.

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